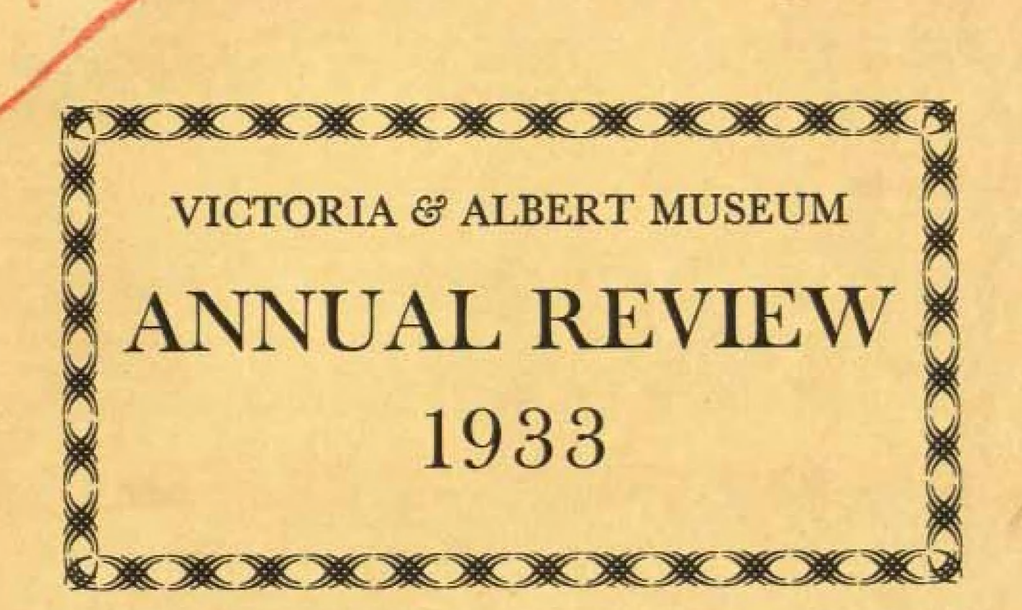


VICTORIA & ALBERT MUSEUM

ANNUAL REVIEW

1933



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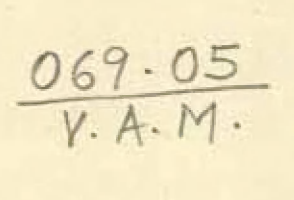
THE BASILEWSKI SITULA. IVORY. OTTONIAN; ABOUT 980. H. 6¼ IN. *Bought with the aid of the National Art-Collections Fund.*

VICTORIA AND ALBERT MUSEUM

REVIEW OF THE PRINCIPAL ACQUISITIONS DURING THE YEAR 1933



ILLUSTRATED





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PREFATORY NOTE

By far the most important acquisition made during 1933 was the famous Basilewski situla, formerly in the Hermitage, which had been sold by the authorities of the U.S.S.R. and was purchased from a group of dealers on the Continent for £7,900. Half of this money was generously contributed by the National Art-Collections Fund and the greater part of the remainder was realised from a bequest made by the late Mr. J. R. Vallentin. This situla must immediately take rank as one of the most important ivories in the almost unrivalled collection already belonging to the Museum.

The same Department purchased as well an extremely interesting carved boxwood staff, perhaps intended for a Bishop's crozier, belonging to the early mediaeval period; it is decorated with a number of scenes from the early part of the Bible. An equally important purchase, in its different way, was the famous Schwarzenberg carpet, a masterpiece of Turkish art, dating from the 16th century. Both of these last acquisitions were made from Austrian sources.

The Library of the Museum was fortunate in being able to acquire a fine specimen of a book-binding by Geofroy Tory, which encases a Book of Hours printed by himself. Special mention might perhaps also be made of the unusually handsome fishbowl in Chinese porcelain which was also added, by purchase, to the collection of Ceramics.

The most valuable bequest received during the year has been that of the Timmis collection of silver which includes fine English work of the first half of the 18th century.

March, 1934.

ERIC MACLAGAN.

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LIST OF BEQUESTS IN 1933



Fig. 1

DEPARTMENT OF ARCHITECTURE AND SCULPTURE

THE past year has been a notable one for the Department owing to the acquisition of a number of objects of quite outstanding importance.

The earliest of these in date is the ivory situla or holy water bucket known as the Basilewski situla (*Frontispiece*), half the purchase money for which was generously given by the National Art-Collections Fund, the remaining half being mainly drawn from the funds of the Vallentin Bequest.

The carvings in low relief which cover the outside of the bucket represent scenes from the Passion, beginning (in the upper row) with Christ washing the Disciples' feet and ending (in the lower row) with the Incredulity of St. Thomas. The two upper lines of the inscription contain descriptions of the subjects, the hexameters being taken from a poem by Caelius Sedulius, a writer of the 5th century, while the inscription round the bottom gives a pious wish for long life to an Emperor Otto. The handle, probably of metal, and the metal lining are missing, but the carvings are remarkably well preserved. It is uncertain whether the Emperor to whom the inscription refers, and in whose honour the situla appears to have been made, is Otto II (reigned 973-83) or Otto III (b. 980, d. 1002), both of whom had close connections with Italy. If the Emperor is Otto II, the situla was probably made for use at ceremonies in connection with his visit to Milan in 980 or for the Diet at Verona in 983.

The situla has been published many times as an outstanding example of ivory carving of the Ottonian period, the fullest notices being those by Westwood

in the *Literary Gazette* of 1857 and the recent description by Goldschmidt in his corpus of Carolingian and Ottonian ivory carvings[1], where it is ascribed to Milan or Reichenau about 980. It seems, however, more probable that it was carved at the former[2]. The comparison made by Dr. Goldschmidt of the style of the carvings on the situla with that of two other ivories connected with the Ottonian Emperors, and especially with Milan, while perhaps not entirely satisfactory, is certainly closer than any other that can be suggested, though there is more feeling for movement in the figures and far more sense of rhythm in the compositions on the situla. Several of the scenes are more or less closely copied from an ivory diptych in the Treasury of Milan Cathedral[3], which is mentioned as already there in a 12th century manuscript *Ordo et Ceremoniae Ecclesiae Ambrosianae*, by Beroldo[4]. The diptych is probably of Early Christian (5th century) date[5], though it has also been ascribed to the Carolingian period[6].

Holy water buckets in carved ivory are of the utmost rarity and were apparently made for special ceremonial occasions, only about four being known, all dating from the late 10th or early 11th centuries. Apart from its historical interest this example is of especial importance for the beauty of the compositions—for example the Harrowing of Hell—and for the unusually high quality of the workmanship.

Another purchase of especial interest is an exquisitely beautiful little figure of the Virgin and Child (Plate 1*a*). This is carved, almost in the round, in walrus ivory which has acquired an onyx-like colour and patina, probably as the result of burial, though it is not impossible that it may have been artificially stained[7]. The figure almost certainly formed part of a group of the Adoration of the Magi with a figure of a King found at Milborne St. Andrews, in Dorsetshire, now in the County Museum at Dorchester[8]. Owing to the generosity of the Committee of the Dorchester Museum it has been possible for some months to show the two ivories together.

The normal representation of the subject in western iconography[9] shows the Virgin seated, generally on the right, holding the Child while the three kings approach from the left, the first usually in a more or less stooping posture. The

[1] *Die Elfenbeinskulpturen aus der Zeit . . . sächsischen Kaiser*, ii, 1918, No. 3.
[2] HASELOFF: *Pre-Romanesque Sculpture in Italy*, 1930, p. 66.
[3] Cast in the Victoria and Albert Museum. WESTWOOD: *Fictile Ivories*, 1876, Nos. 120 and 121.
[4] MAGISTRETTI: *Beroldus sive Ecclesiae Ambrosianae Kalendium et Ordines Saeculi*, xii, 1894.
[5] VOLBACH: *Elfenbeinarbeiten der Spätantike und des frühen Mittelalters*, 1916, No. 32.
[6] STUHLFAUTH: *Die alt-Christliche Elfenbeinplastik*, 1896, p. 156.
[7] *Burlington Magazine*, lxiv (1934), pp. 139-140.
[8] Published in 1924 by SIR ERIC MACLAGAN, *Antiquaries' Journal*, iv, pp. 209 ff.
[9] KEHRER: *Die heiliger drei Könige in Literatur und Kunst*, 1909.



(a)



(b)

ENGLISH IVORIES. (a) MIDDLE OF 12TH CENTURY. H. $5\frac{3}{8}$ IN. (b) MIDDLE OF 13TH CENTURY. H. 8 IN.



BOXWOOD STAFF. FRENCH; MIDDLE OF 13TH CENTURY. TOTAL HEIGHT 4 FT.

existing figure is therefore probably the second or third of the kings. The work is certainly English and, as Sir Eric Maclagan pointed out in the case of the king, it is closely similar in style with the illuminations of a psalter executed early in the 12th century for a nun of St. Edward's Abbey at Shaftesbury in Dorsetshire[1]. The manuscript was probably produced at one of the great monastic houses in the neighbourhood, if not at Shaftesbury itself, and there seems no particular reason to go much further afield for the origin of the ivory. The carvings were probably mounted in a shrine or tabernacle against a background of metal or wood, as was done for instance in the case of the celebrated Eltenburg reliquary in the Department of Metalwork (No. 7650-1861); though it is also possible that they may have formed part of a small reredos, it being more usual to find the subject of the Adoration of the Magi as part of a series rather than alone.

Another notable addition to the ivory collection was a very fine draughtsman in walrus tusk bequeathed by Mr. Henry Oppenheimer (fig. 2). It shows a naked man, probably Hercules, grasping a snake which has coiled itself round his body. The carving, which is unusually bold in design, is associated by Dr. Goldschmidt[2] with the group of draughtsmen, cut in very high relief, which he ascribed to a school working in the Cologne district in the second half of the 12th century.

Two very interesting ivory reliefs were acquired with the funds of the Bryan Bequest; one, a panel from a casket carved with scenes from the Nativity (fig. 1), was published by Dr. Goldschmidt[3] as Spanish work of the 12th century. The carving, however, shows even stronger resemblances with the later and cruder examples of an extensive group of Italian ivory carvings of the 11th and 12th centuries, which are associated with the well-known ivory altar-frontal in the Cathedral at Salerno. It also compares very closely with the marble reliefs on early 13th century pulpits at San Leonardo in Arcetri near Florence and at Barga near Lucca, whereas there is little resemblance to contemporary Spanish stone and marble sculpture. It seems, therefore, most probable that the ivory is Italian rather than Spanish. The second relief, which shows the Annunciation, the Nativity and the Three Kings from the Adoration of the Magi (Plate 1*b*), is a very rare type of Gothic work and exceedingly difficult to place. While a number of carvings may be ascribed to the 12th century, and the latter part of the 13th century saw the beginning of the great series of Gothic ivories, there are very few examples which can be ascribed to the early part of the century; so much so that for purposes of

[1]E. MILLAR: *English Illuminated Manuscripts from the 10th to the 13th Century*, 1926, Pls. 32 and 33.

[2]*Die Elfenbeinskulpturen aus der romanischen Zeit*, iii, 1923, No. 171, p. 42, Pl. 53.

[3]*Op. cit.*, iv, 1926, No. 95, p. 2, Pl. 31.

comparison there are no other carvings available. The tall, rather heavily built figures lack the grace and vivacity characteristic of contemporary stone sculpture in France, but they do show a distinct resemblance in style with the figures on the west front of Wells Cathedral, dated by Sir W. St. John Hope between 1225 and 1240[1]. The evidence of illuminations is inconclusive, contemporary French and English manuscripts both furnishing fairly close parallels; on the whole it seems more probable that the relief is English rather than French work, dating from the second quarter of the 13th century.

Early in the year the Museum was able to purchase with the funds of the Murray Bequest part of a long handle of a crozier or staff, of a very rare type, in boxwood (Plate 2). The staff, which is in three portions with silver mounts probably of contemporary date, is carved with subjects from the Old Testament beginning with the Creation (at the base) and ending with the Fall of Sodom and Gomorrah (at the top). The scenes, which in most cases are shown under arcades of flattened arches, are arranged in horizontal bands covering the whole surface of the staff.

It belongs to a small group of staves carved in a similar manner but, in the other cases, with scenes from the New Testament. The present staff is said to have come from Reims, and all the other examples are associated with the north of France—the staff in the Musée de Cluny having belonged to Notre Dame de Pontoise[2], another example is divided between the Cathedral and the Museum at Reims[3], a third from the Collegiate church at Écouis is now in the Museum at Evreux[4], while a fourth is in the church at Maubeuge[5]. It seems therefore probable that they are the product of a local school of wood carvers. Opinions as to the date of the carvings have varied very considerably; 19th century writers, such as M. Grésy[6], Rohault de Fleury[7] and Father Martin[8], ascribed them to the 12th century, while recent French opinion seems to favour a date in the 14th century or even later. The general arrangement of the carvings, and details such as the pearled borders and the rosettes is, however, very closely similar to that of a number of ivory handles dated by Dr. Goldschmidt about 1200[9]. The lettering can also be paralleled on seals of the 12th and 13th centuries, while certain iconographical and stylistic details, such as the

[1] *Archaeologia*, lix (1904), pp. 43 ff.

[2] EUGÈNE GRÉSY: *Mémoires de la Société des Antiquaires de France*, xxi (1852), pp. 136 ff.

[3] ABBÉ CERF: *Congrès archéol. de France*, xxviii, Reims, 1862, pp. 161 ff.

[4] L. REGNIER: *L'Eglise Notre Dame d'Écouis*, 1913.

[5] DE HAISNES: *Le Nord monumental et artistique*, 1897, p. 155; REGNIER: *op. cit.*, p. 295.

[6] EUGÈNE GRÉSY: *op. cit.*

[7] LA MESSE: viii (1889), pp. 89 ff.

[8] *Mélanges d'Archéologie*, iv (1856), p. 211.

[9] *Op. cit.*, iv (1926), Nos. 62-67.

treatment of the scene of the Temptation and the form of the tree in the shooting of Cain by Lamech, seem most unlikely at a later period. In the absence of similar work to which a definite period can be assigned, it is impossible to give any precise date to the group of staves, but on the whole the balance of evidence seems most in favour of a date about the middle of the 13th century.

Mr. Aymer Vallance presented two wooden figures of the late 15th or early 16th century; one, a small oak statuette of the Virgin and Child, bears the mark of the Malines guild. This figure has unfortunately been stripped of its colour, but the surface of the wood does not appear to have been touched. Similar statuettes are not uncommon and the Museum already possessed several examples which retain their original colour and gilding. The second figure, in unpainted oak, shows the Virgin with the Dead Christ and is an interesting example of the work produced at this period in the Netherlands and in the Lower Rhineland.

The acquisitions dating from the late Gothic period also include a charming statuette of Charity (Plate 4*b*) in alabaster, purchased under the Bequest of Captain H. B. Murray. This figure, though of fine quality, is extremely difficult to place with any certainty. While the material and the rather heavy treatment of the children would seem to point to a Flemish provenance, the somewhat exaggerated pose and the drapery suggest the influence of a French workshop such as that of the Juliots at Troyes. It is possible that the artist might perhaps be found among the Flemish carvers working on the decorations of the church at Brou, and in this connection a close comparison is offered by the figures in the lower row of niches on the famous altar-piece of the Seven Joys of the Virgin[1]. There is documentary evidence that the main groups of this retable were finished as early as 1522, but the object as a whole was only partly ready to erect in 1527, and it seems possible that both these figures and the gliding figure of an angel on the predella belong to the latest period. They show a Renaissance influence, which contrasts strongly with the traditional Gothic feeling of the other groups, and were possibly carved under the influence of Conrad Meit who arrived at Brou in 1526.

Another purchase made with the funds of the Murray Bequest was an important German Baroque tabernacle of wood with panels of marble. The painted wooden frame, which is contemporary with the marble reliefs and which would seem to be from the same workshop, is decorated with cherub heads and ornamental details of carved boxwood and fruit woods. The main panel of the tabernacle is finely carved with a scene showing the Adoration of the Shepherds (Plate 3*b*), and bears the date 1638 and a monogram of the letters G. B. W. the signature of the artist Georg Brenck the Younger of Windsheim. A

[1] V. DE MESTRAL COMBREMONT: *La sculpture à l'église de Brou*, n.d. (1911?), Pl. 40.

comparison is offered by a somewhat similar relief of the Last Supper[1] signed GB and dated 1637 which is, or was, in a private collection at Garmisch.

The Brenck workshop appears to have flourished at Windsheim near Würzburg during the first half of the 17th century[2]. Georg Brenck the Elder, a craftsman of no small merit, who apparently began working as a shrine maker, turning to marble sculpture later, died in 1625. Georg Brenck the Younger seems to have joined his father at an early age, working with him on several monuments. The carvings of both father and son bear the same characteristics and, since both used the same monogram as a signature, there is some difficulty in separating the two identities. In the case of this work, however, the date, which is three years after the death of the elder Brenck, leaves no question that it is the work of the son. At the back of the upper marble relief, which shows the Coronation of the Virgin, is a roughly scratched monogram of the initials AB, presumably the signature of another member of the family of whom there seems to be no record.

To a slightly later period belongs an ivory relief of the Mocking of Christ signed with the initials C.D.S. and dated 1685. This work, presented by Mr. Louis Clarke, is of fine quality and executed in the genre manner typical of the period. The individuality of this monogramist has not as yet been identified; it seems, however, probable that he worked in Swabia. A figure of St. Ernest of Zweifalt by this artist is in the Bayerisches Nationalmuseum at Munich, and, in his catalogue of the ivory carvings in that Museum, Dr. Berliner[3] also mentions a cross in the Museum of the town of Ulm dated 1679, and a wood relief of the Assumption of the Virgin dated 1691 from the A. P. Heinlein Collection.

Another ivory which appears to be German, or perhaps Flemish, work of the 18th century is an interesting relief of Neptune and Tritons presented by Dr. W. L. Hildburgh (Plate 3*a*).

Captain Richard Ford presented a small ivory medallion which bears on one side a portrait of Carlos III of Spain and on the other the heads of Carlos and Louisa, Prince and Princess of the Asturias. The carving is dated 1767 and bears the signature ARZE. Ft., presumably for the carver Caledonio d'Arce. D'Arce, who was born at Burgos in 1739, dying in 1795, was a pupil of the painter-monk Gregorio Barambio, and he is recorded as having done portrait medallions in ivory of Carlos III and great Church dignitaries[4]. Although the work is not perhaps of outstanding quality, this medallion is of considerable

[1] L. Bruhns: *Würzburger Bildhauer . . . 1540-1650*, 1923, fig. 146.

[2] *Cf.* Bruhns: *op. cit.*, pp. 427 ff.

[3] R. Berliner: *Die Bildwerke des bayerischen Nationalmuseums*, iv (1926); *Die Bildwerke in Elfenbein*, etc., No. 231, p. 66, Pl. 146.

[4] Forrer: *Dictionary of Medallists*, i (1904), p. 68, s.v. Arce.



(*a*)



(*b*)

GERMAN RELIEFS. (*a*) IVORY. NEPTUNE AND TRITONS. 18TH CENTURY. 9¼ IN. *Given by Dr. W. L. Hildburgh, F.S.A.* (*b*) MARBLE. ADORATION OF THE SHEPHERDS. DATED 1638. H. 11 IN.



(*a*) BISHOP HEBER. CLAY MODEL BY SIR F. CHANTREY. ABOUT 1835. H. $9\frac{1}{2}$ IN. *Given by Mrs. Hugh Chisholm.* (*b*) CHARITY. ALABASTER. FLEMISH(?); 16th CENTURY. H. $12\frac{7}{8}$ IN. (*c*) HERCULES. TERRACOTTA. FRENCH; 17TH CENTURY. H. 2 FT. 10 IN. *Given by Dr. W. L. Hildburgh, F.S.A.* (*d*) CHARLES II. SYCAMORE. ENGLISH; 17TH CENTURY. H. $19\frac{1}{2}$ IN. *Given by Sir Buckston Browne, F.S.A.*

interest owing to the fact that no other Spanish ivory portrait medallions appear to be known outside Spain. The portraits would appear to have been copied from those on a medal, struck by T. Prieto on the occasion of the marriage of the Prince of the Asturias in 1765[1].

There is unfortunately little English sculpture of the 17th century in the Museum collections so that the fine sycamore bust of Charles II presented by Sir Buckston Browne is particularly welcome (Plate 4*d*). This bust is a fine example of the bold type of wood carving which is so typical a feature of the Restoration period. In 1932 it was shown at the Charles II Exhibition where it bore a traditional ascription to Grinling Gibbons. After careful comparison with documented works of that artist, however, it seems unlikely that it is actually by his hand, though there is no doubt that it is a distinguished work of his period.

The important series of sketch models for English monuments, which the Museum has acquired in past years, found another interesting addition in the small clay statuette of Bishop Heber presented by Mrs. Hugh Chisholm (Plate 4*a*). Though Heber died in 1826, his monument was not erected in the church of St. John at Calcutta until 1835. Later, in 1847, it was moved into the newly built cathedral church of St. Paul. The monument was carried out by Sir Francis Chantrey (b. 1782, d. 1841), and this sketch, which differs only in certain small details from the finished figure, is undoubtedly his work.

A charming life-size marble head of a child (fig. 6), formerly on loan, was given by Miss M. O. Wilson in memory of her father Sir Charles Wilson, K.C.B., K.C.M.G., the well-known archaeologist. Though, strictly speaking, chronologically outside the scope of the collections, the head is of special interest as showing the close stylistic relationship between the late classical period and Italian sculpture of the 16th century. It was found by Sir Charles Wilson in 1882 at Sidamara (the modern Ambararassy) in Asia Minor, together with the sarcophagus to which it belonged, which was then reburied. This sarcophagus, which dates from the 3rd century A.D., was re-excavated in 1898 and is now in the Ottoman Museum at Constantinople[2]. A cast of the head was recently tried on the sarcophagus and there is no doubt that it belongs to the child seated at the feet of the two recumbent figures on the lid.

In 1932 the Department acquired a marble tombstone from a disused cemetery in the desert near Dufār, or Zufār, a small town on the south coast of Arabia midway between Aden and Muscat. It was considered at the time to be of 16th century date, but the recent acquisition of two other inscribed stones from a grave in the same cemetery makes it possible to ascribe all three to a

[1]A. Vives: *Medallas de la Casa de Borbon . . . y de la Republicá Española*, 1926, p. 28, No. 45, Pl. IV, i.

[2]*Meisterwerke der türkischen Museen zu Konstantinopel*, I, by M. Schede, 1928, Pls. XXXVIII-XLI.

much earlier period. The inscriptions are mainly religious, consisting generally of phrases from the Koran, but the stones also bear the inscription:

"Departed this life our lord the Sultan of Islâm,
El Malik EL WÂTHIQ, Nûr ed Dîn, Ibrâhîm son of
El Malik el Muzaffar on Wednesday, 20 Muharram,
in the year 711."

The date corresponds with A.D. 1311. The Sultan referred to was the son of the Rasûlid Sovereign of Yaman El Malik el Muzaffar and was appointed ruler of Zufâr by his father in 692=A.D. 1292. He remained there until his death in 711. Zufâr was taken by the Rasûlids in 678 and seems to have been in their possession for more than a century, and they built one or two mosques there. The rulers of the town at this time, while they acknowledged the supremacy of the Rasûlids, were probably to a large extent independent and the one referred to on these stones is said to have had coinage struck in his name although none has as yet been discovered.



Fig. 2



Fig. 3

DEPARTMENT OF CERAMICS

FAR EASTERN POTTERY AND PORCELAIN

THE absence from the collection of early Chinese wares of good specimens with the plain coloured glazes of the T'ang period (A.D. 618-1907) has for long been recognised as a notable deficiency, and an opportunity was taken during the year to acquire two typical pieces. These richly coloured, low-fired lead glazes differ entirely in technique and aesthetic appeal from the more restrained and sombre feldspathic glazes of the Sung period, to which so much more attention has been given in recent years; but they are not less admirable in their way. A strong leaf green and a rich amber or yellow-brown are among the best of these T'ang colours, and good examples of each have now been acquired; the brown-glazed vase shown in Plate 5*b* and a globular green jar also bought during the year are both of characteristic T'ang forms. An excellent example of another T'ang type, with incised decoration coloured with patches of brown and blue, was also acquired by the gift of Herr E. Gutmann (Plate 6*b*).

One of the most famous types of the porcelain made under the Sung Dynasty (960-1279) was the so-called *ko* ware of Lung Ch'üan. The type has usually been identified with a class of porcelains with a very smooth, thick and boldly crackled greenish blue or grey glaze, over a dark iron-brown or grey body, which has hitherto been represented in the Museum by grey specimens only. An opportunity was taken during the year to acquire a vase of this ware (Plate 5*c*), of bronze form, with a pale bluish glaze of the beautifully luminous

colour often called *clair de lune*. The identification of the type as *ko* is not, however, quite certain. The specimens here in question differ very markedly from the well-established Lung Ch'üan wares, and it is not impossible that they belong to another class, vaguely named by early Chinese writers *kuan*, or "Imperial" wares.

Three bowls courteously given by Captain P. Johansen admirably serve to represent a manufacture of porcellanous ware of Chinese derivation existing in Annam, beyond the southern borders of China. Like those of Corea and Siam, these potteries were producing, in a period corresponding to Sung and Yüan, several types of ware which have many of the fine qualities of their Chinese models though often coarser in material and make. A bowl from Than Hoa is of a fairly soft buff stoneware with a pleasantly composed design moulded under a brownish celadon glaze. Another bowl (Plate 5*a*) has a very graceful shape charmingly accented by simple radiating incised lines. Captain Johansen's gift included also a shallow bowl or saucer-dish, found near Hanoi, on the site of the ancient Annamese capital, which shows a masculine vigour of form and in material is of dense hard grey stoneware, covered with a dark brown glaze. This is perhaps actually Chinese, but is not of a familiar type and may prove to be of local manufacture. A somewhat similar brown glaze is a feature also of some of the Sawankhalok (Siamese) wares, which are of similar Chinese derivation. In these, however, the stoneware body tends to be softer and inclines to a buff or reddish colour. All the three pieces given by Captain Johansen show a common technical feature in five closely set spur-marks inside.

Among the greatest technical and artistic achievements of the Chinese potter may be ranked the great garden bowls for water-lilies and ornamental fish, made in porcelain in the period of the Ming Dynasty and later. Specimens of early date are rarely seen in Europe, possibly on account of their great size and weight, which make transport a difficult matter, and the Museum was therefore fortunate to have an opportunity of acquiring the admirable example here figured in Plate 7. It bears the reign mark of the Emperor Wan Li (1573-1619) and to judge by the strong tone of underglaze blue used in the painting, which recalls the colour particularly associated with the mid-16th century emperor Chia Ching, would seem to date from the earlier part of Wan Li's long reign. Besides the blue a beautiful translucent green enamel and a strong chestnut red are the principal colours used in a clear and rhythmical design of ducks, lotuses and waterweeds, rendered with remarkable movement and vigour. A famous bowl with the same mark, in the collection of the late Dr. S. W. Bushell and figured in his *Chinese Art*, fig. 14, is painted in a similar palette of colours, including the underglaze blue, with a design of Imperial dragons.

Far Eastern ceramic art is seen in an entirely different aspect in another



(a)

(b)



(c)

(a) POTTERY BOWL. ANNAM; 13TH OR 14TH CENTURY. *Given by Capt. P. Johansen.* DIAM. 6¼ IN. (b) POTTERY VASE. CHINESE; T'ANG PERIOD (618-907). H. 9 in. (c) STONEWARE VASE. CHINESE; SUNG PERIOD (960-1279). H. 5½ IN.



(a) (b)

(c) (d)

(a) BYZANTINE EARTHENWARE BOWL. DIAM. 6½ IN. (b) CHINESE EARTHENWARE DISH. T'ANG PERIOD (618-907). DIAM. 8 IN. *Given by Herr E. Gutmann.* (c) JAPANESE PORCELAIN PLATE; LATE 17TH CENTURY. DIAM. 8¾ IN. (d) ENGLISH EARTHENWARE DISH; 18TH CENTURY. DIAM. 12½ IN. *Given by Dr. B. P. Allinson.*

important acquisition—the plate shown in Plate 6*c*. This is an early example of the delicate porcelain made at Arita in Japan and usually called Kakiemon ware after a potter of that name. It is painted in colours including underglaze blue and probably dates from the latter part of the 17th century. The poetically treated landscape, in which details are suggested in symbols rather than represented, was perhaps intended to evoke the sentiment of the "evening bell sounding from distant temple" which was a favourite theme with the classical painters of China and Japan.

NEAR EASTERN EARTHENWARE

Wares of three different types were acquired which, although coming from widely separated regions of Western Asia or the Levant, have a certain community of interest from the light which they throw upon one another. The earliest of these is a bowl from Persia, of a class believed to be peculiar to the north-eastern region, on the south shores of the Caspian Sea. It is decorated so as to simulate an eight-petalled flower. The centre of the flower and the intervals between the petals are coloured green and have scales or rough scrolls scratched into the underlying reddish buff body through the white slip with which the bowl is covered; the stamens and a radial band of spots down the middle of each petal are painted in manganese purple, the protecting lead glaze over the whole being almost colourless. The outside has no decoration, being merely coated with slip and glaze. In technique and colour the bowl approximates to a group of wares found in great quantity in Samarkand, in the region of Turkestan which borders on Persia to the north-east, and attributed by common consent to the period of the Samanid rulers (9th-10th centuries); it is likely that the wares from Iran or Persia Proper, of which this bowl is an example, are rightly attributed to the same period.

This bowl indicates the quarter from which the *sgraffito* technique spread to the extreme Western part of Asia, where it was adopted by the potters of the Byzantine dominions. An exceptionally interesting illustration of this Western variety is provided by the bowl reproduced in Plate 6*a*. Nothing definite is known of its place of origin, but internal evidence points to its kinship with the *sgraffito* bowls from Cyprus of which the Museum already possesses a small series. These latter are mostly much less pretentious in design than the newly acquired bowl, belonging as they do rather to the class of peasant pottery, with motives treated in a rapid and summary manner. The present example, on the other hand, shows considerable skill in the conventional treatment of the dominant feature of the design, two human figures, a man and woman, united above the waist in "Siamese twin" fashion and possessed of only two arms between them but with separate heads; a zigzag ribbon on a patterned ground

within the slightly overhanging side is the only other decoration. The incised lines are roughly coloured with pale olive green and brownish yellow under the glaze. The bowl has a high hollow foot; outside it is devoid of the white slip coating the interior, so that the red body appears a rich brown under the transparent deep yellow glaze which ends downwards in an irregular wavy edge. The foliated stem in a vertical panel on the skirts of the two figures indicates the 13th or 14th century as a probable date for the bowl, the period usually accepted for the Cyprus bowls already mentioned. A long veil with various patterns hangs from the head of the woman. The two hands, provided with an abnormal number of fingers, hold a long staff or branch with small leaves on the upper half, a feature which provides a link with the group of wares now to be discussed, also conjecturally assigned to the 13th or 14th century.

The wares in question constitute a type or types hitherto virtually unknown. They differ from those described above in the technique of their decoration, which is not incised, but painted, in manganese black, greyish blue and brown on a white body or a thin colourless surface-coating of fine white slip under the clear glaze. The newly discovered wares have come to light, mostly in a fragmentary state, in the course of excavations conducted last year by the Department of Antiquities of the Government of Palestine at Athlit, the small seaport town below the southern slope of Mount Carmel. Five sample fragments have been given by the Department to the Museum, including a striking one with a lion's head and a herring-bone or palm-leaf border and another with a standing figure in a tunic with long pleated skirt. A similar costume is not uncommon on the Egyptian lustre-painted wares of the Fatimid period found at Fostat, whilst other fragments in the Athlit find, published in the official report by Mr. C. N. Johns[1], show that the extended hands of the figure held two palm branches or leafy staves in precisely the same manner as the figures on the Byzantine *sgraffito* bowl. The Athlit ware may therefore plausibly be regarded as contemporary with the latter. As the Athlit wares have been fully described by Mr. Johns with sample illustrations, it is not necessary to give further details. It need only be remarked that certain bowls amongst them show the clearest evidence of common origin with a bowl, hitherto regarded as Italian, given to the Museum in 1871 by C. D. Fortnum. It had been found by him embedded in the wall of a church at Pisa, in accordance with the customary use of earthenware bowls as decoration by the Italian builders of the late Middle Ages. It seems likely that the Pisa bowl was brought from the Levant, as was certainly the case with others still to be seen in similar situations in Italy. A local origin in Palestine, perhaps in a workshop conducted by an Italian or other European

[1]*Quarterly of the Department of Antiquities in Palestine*, iii, 1933, pp. 137-144 (C. N. Johns: "Medieval Slip-ware from Pilgrim's Castle, Athlit (1930-1)").



PORCELAIN FISH-BOWL. CHINESE; REIGN OF WAN LI (1573-1619). H. 11½ IN.



NYMPHENBURG PORCELAIN BUST; 1761. H. 9¼ IN.

master-potter, and normally a local distribution, seems the most plausible explanation of the rarity of the wares which have come to light.

TUDOR GREEN-GLAZED WARE

Nothing beyond what can be deduced from internal evidence is known about a small group of wares of which the Museum has now become possessed of its first specimen, through the generous gift of Sir Henry P. Harris, K.B.E. (fig. 4). The characteristics of the group are a buff earthenware body, a mottled moss-green lead glaze, and moulded decoration which gives the only clue to the date and nationality of the wares. All the examples on record exhibit the arms, cipher or insignia of various Tudor sovereigns of England. The example now given to the Museum, in which for some years previously it had been exhibited on loan, is the most important known, a hollow rectangular object divided by a cross partition into equal parts, which from the presence of a hole in its front as if for insertion of a tap may be assumed to be a small cistern, perhaps for wine. The front only is glazed and decorated with a moulded relief of the arms of King Henry VII and his consort Elizabeth of York. The arms are emblazoned in full, with supporters, crown, Garter and motto; above are the ciphers of the king and queen and floral emblems (a rose and lily); at the flanks are stylised vases and stems in the early Renaissance fashion then newly introduced by Italian craftsmen into England[1]. The nearest analogy to this group of wares is provided by the German green-glazed stove-tiles of the period, and it may safely be assumed that they were made by some of the many foreigners who came to work for the Tudor sovereigns. Other known examples include two stove-tiles with the arms and cipher of Edward VI or Elizabeth, in the British Museum (which are, however, of red clay, differing from the more usual buff), a pilgrim bottle with the Tudor arms in the same Museum, and two yellow-glazed hanging wall candlesticks bearing the "E R" cipher, one also in the British Museum, the other in the Brighton Public Museum.

MEISSEN PORCELAIN DECORATED OUTSIDE THE FACTORY

Considerable uncertainty often exists with regard to the origin of the painting on early specimens of Meissen porcelain. The inventor Böttger never fully solved the problem of making enamel colours which could be successfully fired on the hard glaze of the porcelain, and it is not at all impossible that the factory in its early stages may have welcomed the assistance of experienced enamellers, such as those of Augsburg and other long-established centres of the goldsmith's

[1]The cistern is reproduced in RACKHAM and READ: *English Pottery*, 1924, Pl. XIX.

craft. Later on, when Böttger's successor, Herold, had begun to perfect his enamel colours and the factory painting was in full swing, such outside competition came to be regarded as an evil to be combated, as much on account of the injury its often poor quality might do to the factory's reputation, as for any more directly commercial consideration, since specimens decorated in this way would naturally be mistaken for Meissen work. But in the early 1720s the factory's attitude was perhaps less definitely hostile, and some of the Augsburg painting may even have been commissioned. It is certain that Herold made use of Augsburg engravings, while the Augsburg silversmith Elias Adam for long remained in touch with the factory. It is for such reasons that the origin of one particular class of painting, usually in black with touches of red and other colours, accompanied by decorative scrollwork in silver (now oxidised to black) or in gold, in unmistakable Augsburg style, is often uncertain and disputed by the partisans of the outside enamellers and those claiming the work for the factory. A cup and saucer bought during the year, with this type of decoration (fig. 3), besides being a charming work of art, is a valuable document bearing on this question. It is undoubtedly by the same hand as some work signed by the Augsburg *Hausmaler* Johann Auffenwerth, and is readily distinguishable from other specimens in the same colours usually claimed as factory work. But these last may of course have been done by other hands in Auffenwerth's workshop.

Another cup, given by Mr. Alfred Spero (fig. 3), is an unusually fine example of the painting done about 1740-50 on Meissen and other porcelain in the productive Bayreuth workshop of J. F. Metzsch. The cup itself is of Böttger type, and was presumably sold "in the white" long after its making, as a piece in an out-moded form. The painting is interesting in several ways. The border of red scale-pattern is a remarkable anticipation of a later fashion, while the feathery scrollwork is a survival of a Meissen factory style. The figure of a *putto*, with sickle and sheaf, seated in a landscape, has a freshness and *naïveté* in drawing and a richness of colour which are often lacking in the more standardised products of Herold's factory method.

A PORCELAIN BUST MODELLED BY BUSTELLI

The art of the modeller Franz Anton Bustelli, who worked at the Bavarian porcelain-factory, at first at Neudeck and afterwards at Nymphenburg, from 1754 to his death in 1763, has several times been discussed in this REVIEW, on the occasion of the purchase of examples of his "Chinese" and Italian Comedy figures. It is fine, nervously sensitive work, in a style far removed from that of his chief rival for fame in this department of German porcelain, the Meissen modeller Kaendler. The rare and very attractive bust of a child

(Plate 8), fortunately acquired during the year, is recorded as made by Bustelli in 1761 as one of "*2 grosse gekleidete Bruststück-Kindln*". A similar bust of a child had been modelled by Kaendler shortly before and it is thought that a specimen of this, in the possession of the Electress Maria Anna Sophia of Bavaria, who was a Saxon princess, may have inspired this work of Bustelli's. It is not impossible that the Nymphenburg bust, with its lively expression, may represent a half-satirical comment by the Italian modeller on the somewhat stolid German sentiment of the Meissen work. In modelling it shows great subtlety in the treatment of the head, and the details are all beautifully wrought. Specimens of the bust with original colouring are exceedingly rare; the delicate touches of red, yellow and light blue here have the distinction and originality one expects in coloured Nymphenbùrg figures.



Fig. 4



Fig. 5

DEPARTMENT OF ENGRAVING, ILLUSTRATION AND DESIGN

DRAWINGS AND WOODCUTS BY LUCIEN PISSARRO

AN important collection of some forty drawings and woodcuts by Lucien Pissarro was given by the artist, comprising a representative selection of his work in book-illustration during the entire history of the Eragny Press (Plate 9).

Lucien Pissarro, apart altogether from his work as a painter, has a permanent place in the history of the English illustrated book. He settled in England in 1893 and came at once under the all-pervading influence of William Morris. He made the acquaintance of Charles Ricketts and collaborated with him in "The Dial". Soon a press of his own, called the Eragny Press after the Norman village where he had worked with his father, was set up, first at Epping, at Bedford Park, and then at Chiswick and Hammersmith. In his first publication, Margaret Rust's *Queen of the Fishes*, the text was handwritten and reproduced by process. Afterwards Charles Ricketts' Vale type was used until 1903, when the Brook type was adopted for the first time, in a kind of explanation and catalogue of the work of the press, the introductory essay being by Sturge Moore. "When the agreement of the letters", says Mr. Moore, "has at last



LUCIEN PISSARRO. PROOF OF FRONTISPIECE OF "LES MORALITÉS LÉGENDAIRES."
$8\frac{1}{2} \times 6\frac{1}{2}$ IN. *Given by the artist.*



E. J. SULLIVAN, R.W.S., A.R.E. ORIGINAL DESIGN FOR "DON QUIXOTE", 1901.
8¼ × 6¼ IN. *Given by the National Art-Collections Fund.*

resulted in the sweetness of a well-proportioned page, if there are to be any decorations or illustrations these should be of a similar origin to the type itself, cut with like tools, designed with similar strokes". This ideal Pissarro strove to uphold, and in the majority of books issued from his press he designed illustrations, borders and ornamental letters, and cut them in wood with the help of his sister Esther. An edition of the *Deux Contes* of Charles Perrault was followed by two volumes of Villon, by a series of Flaubert stories, by a *Choix de Sonnets* of Ronsard, and Francis Bacon's essay *Of Gardens*. Other artists—notably Sturge Moore—contributed illustrations, but their close sympathy with the aims of the Eragny Press kept their work true to the original style. That style is precious in both senses of the word, but book illustration is precisely the place where a little *préciosité* is most permissible. These fairy-tales, ballads, *Moralités Légendaires*, are perhaps a little remote from life. That is indeed their principal charm, and there are few lovers of fine books who do not include in their admiration the delicate colour woodcuts of Lucien Pissarro, their exquisitely blended greens and blues and pinks melting into the harmony of the printed page.

BOOK-ILLUSTRATIONS BY E. J. SULLIVAN

The National Art-Collections Fund presented five drawings for book-illustration (Plate 10) by the late Edmund J. Sullivan, R.W.S., R.E. These are very representative of the work of a prolific and brilliant illustrator who, beginning his career as a pictorial journalist in 1889 on the staff of the *Graphic*, the *Pall Mall Budget* and similar publications, matured and perfected his style until he became one of the most successful book-illustrators of the early 20th century.

STAGE DESIGNS BY CHARLES RICKETTS, R.A.

The National Art-Collections Fund purchased, in 1932, a collection of drawings for theatrical costume and scenery by the late Charles Ricketts for presentation to various art galleries both in London and throughout the country. Twelve of these drawings were shown last year in the Winter Exhibition of the Royal Academy, in the room commemorating the work of the late Charles Ricketts, and a selection from the remainder of the drawings at the Victoria and Albert Museum from 3rd January to 31st March. Eighty-two drawings, including a number of slight preliminary sketches of great interest to the student of stage design, now form part of the permanent collections at South Kensington.

Ricketts made his mark as painter, modeller, illustrator and author, but his talents found no more happy field than that of stage design, where his learning and archaeological accuracy were combined with a strong sense of colour and a real feeling for theatrical effect. Before the appearance of Diaghilev and his

troupe had so markedly affected public taste, Ricketts was already, in 1906, a pioneer in the protest against literal realism.

Charles Ricketts was born at Geneva on 2nd October, 1866. His mother was a Frenchwoman and he spent most of his childhood in France. At the age of seventeen he met Charles Shannon at the Lambeth School of Art and inaugurated nearly half a century of friendship and collaboration. He began his stage work by designing for amateur productions, including *Salome* and *The Florentine Tragedy* at the King's Hall, Covent Garden (1906). Then followed a whole series of important stagings: *The Persians* at Terry's Theatre in the Strand, and Mr. Laurence Binyon's *Attila* (with Mr. Oscar Asche and Miss Lily Brayton) at His Majesty's Theatre (both in 1907), *Electra* (with Mrs. Patrick Campbell) at the New Theatre (1908), and *King Lear* at the Haymarket (1909). After the War, Ricketts resumed his theatrical activity, and was responsible for *The Betrothal*, by Maeterlinck, at the Gaiety Theatre (1921); G. B. Shaw's *Saint Joan*, with Miss Sybil Thorndike (Plate 11), at the New Theatre (1924); *Henry VIII* at the old Empire (1925) and *Macbeth* at the Prince's Theatre (1926). In the same year he re-dressed *The Mikado* at the Savoy, and, three years later (1929), *The Gondoliers* at the same theatre. In *Elizabeth of England* at the Cambridge Theatre (1931) he successfully dealt with the new problems of the revolving stage. The play had scarcely been produced when he died on 7th October, 1931. The drawings now available for inspection serve to show the important part played by Ricketts in the development of stage design in England, and the still larger part he might have played if the opportunity had been given him.

DESIGNS FOR STAGE COSTUME BY GINO SENSANI AND DORIS ZINKEISEN

Donna Yoï Maraini presented four designs by Gino Sensani for costumes worn in the *Mystery of S. Uliva*, produced in Florence in May, 1933. These are especially welcome, not only for the interest of the production itself which sought to revive the glories of the Florentine mediaeval stage, but as examples of theatrical work by a modern Italian artist.

Two attractive theatrical costume designs by Doris Zinkeisen were given by the artist. One of these was made for Mr. Charles B. Cochran's revue, *One Dam Thing After Another*, at the London Pavilion and the other for a costume of the chorus in *Nymph Errant*, presented by the same management at the Adelphi Theatre in October, 1933.

DRAWINGS AND STUDIES

Mr. Herbert Dicksee, R.E., presented twenty-one drawings by Sir Frank Dicksee, P.R.A. (1853-1928), and one of his sketch-books. The majority of the



CHARLES RICKETTS, R.A. STAGE DESIGN FOR "ST. JOAN". 10×8 IN. *Given by the National Art-Collections Fund.*



F. SANDYS (1832-1904). "PROUD MAISIE." PENCIL AND CRAYON. $15\frac{1}{2} \times 11\frac{5}{16}$ IN.
Given by Mr. H. C. Coaks.

drawings are black-and-white studies for book-illustration. Dicksee did a great deal of this work from about 1872, when he was still a student at the Royal Academy Schools, until long after he had become established as one of the leading Royal Academicians of his period. He was employed by most of the leading magazines in the 'seventies and 'eighties, and several of the excellent drawings now presented by Mr. Dicksee were made for woodcut illustrations in the *Cornhill Magazine* between 1876-9. There are also an ink sketch and a charcoal study of nude figures for the large painting *Romeo and Juliet*, which was exhibited at the Royal Academy in 1884; a water-colour sketch for the portrait of Lady Aird (1903); two sketches done at the Langham Club, of which Dicksee was a faithful member from his student days; and a water-colour drawing of a landscape. These, like the drawings for book-illustration, present an aspect of Dicksee's art that has been somewhat obscured by his reputation as a painter of highly finished sentimental anecdotes.

Alfred Elmore, R.A. (1815-81), is an almost forgotten Irish artist who enjoyed a considerable reputation in England during his lifetime. He painted historical and genre pieces, the most popular of which were *The Invention of the Stocking Loom* (1847) and *The Tuileries, 20th June, 1789* (1860). His work possessed the sober virtues of sound draughtsmanship and good colour, which he derived from a prolonged study of the old masters. At the same time he was able to impart a highly personal and sometimes slightly fantastic touch to his style, especially in his drawings. All these qualities are well illustrated in the dozen sketches and studies which, together with one of his sketch-books, have been added to the collections during the year (fig. 5). Mr. Ridgill Trout, who presented one of the sheets of sketches, gave also five engravings for book-illustration by E. and G. Dalziel after Elmore.

Miss S. White gave six water-colour sketches by her second cousin, Thomas Churchyard (1798-1865). Churchyard was a Suffolk lawyer, and a bosom friend of Edward Fitzgerald and Bernard Barton, the Quaker poet, the trio being known locally as "the Three Wits of Woodbridge". Churchyard was one of the earliest admirers and collectors of the work of the Norwich School, in particular of John Crome, whom, according to an obituary notice, "he studied and copied with such exactitude as . . . to deceive the most eminent connoisseurs". Fortunately these pious deceptions were not the only results of his artistic ability. He had always been a keen nature-lover and had at one time made a close study of botany, and the power of accurate and sensitive observation so developed was beautifully manifested in his water-colour sketches of Suffolk scenery, which have all the virtues and none of the vices of the best amateur work. Miss White also gave a small water-colour portrait of Churchyard by his daughter Harriet.

DEPARTMENT OF PAINTINGS

Owing to the fact that under the policy of national economy the ordinary purchase grant of the Museum remained in abeyance, purchases for the Department of Paintings during the year 1933 were very few, and as it happened gifts and bequests were not numerous either.

WATER-COLOUR DRAWINGS

Twenty water-colour drawings were added to the collection, the oldest being a curious, conventionalised landscape in which a blue stream, appearing low down on the right, winds its course in horizontal and zigzag stretches through a flat yellow landscape variegated with mounds like anthills, on which grow plants, shrubs and trees, and enlivened by exotic birds of various colours (Plate 13). Oriental influence is very apparent in this drawing, which has some affinity with the decorative landscape found in Stuart embroideries. On the mount is written in an 18th (?) century hand "Scetch in Persia". Nothing is known about the origin of the drawing, but it is supposed to date from about the end of the 17th century.

The middle of the 18th century is still not very well represented in the Museum collection of water-colours, but a *Distant View of Southampton taken from Pear Tree Green, 1767*, by George Keate, F.R.S. (b. 1729, d. 1797), was added by purchase. An inscription at the back states that the drawing, though executed in 1767, was exhibited at the Royal Academy in 1780. Keate was an amateur who also worked in opaque colour; his work in the latter technique is exemplified by a drawing of Avignon, dated 1754, which belongs to the Museum.

Mr. Bernard Squire presented a water-colour of the Seine valley with Rouen in the distance by Mrs. Amelia Long (Lady Farnborough), *née* Hume (b. 1762, d. 1837). She was a versatile painter who seems to have partially absorbed in succession the manner of various artists such as Girtin, Edridge and De Wint. A little oil painting by her in the Dyce Collection in the Museum is somewhat in the manner of Corot. Lady Farnborough used to visit the Continent and may well have been influenced by French art as she was by that of her own country.

Four drawings belong to the latter half of the 19th century. The late W. H. Behrens bequeathed a water-colour of *The Sacca della Misericordia, Venice*, by George Price Boyce, R.W.S. (b. 1826, d. 1897), to the National Art-Collections Fund which presented it to the Museum. Much of Boyce's work is painted in



LANDSCAPE WITH BIRDS AND ANIMALS. WATER-COLOUR. ENGLISH; LATE 17TH OR EARLY 18TH CENTURY.
$15\frac{5}{8} \times 21\frac{1}{16}$ IN.



(a) (b) (c) (d)

ENGLISH MINIATURES. (a) WILLIAM, COUNT OF NASSAU-SIEGEN. $2\frac{1}{32} \times 1\frac{5}{8}$ IN. (b) CHRISTINE VON ERBACH, HIS WIFE. $1\frac{11}{16} \times 1\frac{9}{16}$ IN. BOTH IN STYLE OF A. COOPER, C. 1640. (c) A MAN. BY J. L. C. 1670. $2\frac{5}{8} \times 2\frac{3}{16}$ IN. (d) A MAN. BY J. CALDWALL. C. 1790. $3\frac{1}{16} \times 2\frac{23}{32}$ IN.

a minute and careful manner which recalls that of the Pre-Raphaelites, but the present small example, which he executed at the age of twenty-eight, is handled in a broader manner.

Mr. Herbert Dicksee, R.E., gave two water-colour drawings, *Melrose Abbey* and *A House by a Stream*, by the late Sir Frank Dicksee, P.R.A. (b. 1853, d. 1928). They are pure landscapes, executed with great care and skill, and show that the artist could have achieved success in landscape as well as in the painting of the figure subjects for which he was so well known.

A small water-colour portrait of a girl by Frederick Cruickshank (b. 1800, d. 1868) was purchased. Cruickshank, a somewhat temperamental artist, was a clever miniaturist who closely followed the manner of Andrew Robertson. The Museum has other works by him.

Most of the twelve drawings which fall within the present century are the work of recently deceased artists. The late Frank Spenlove-Spenlove, R.I., R.O.I. (b. 1868, d. 1933), had just offered to present his drawing *Evening Grey* to the Museum when he was overtaken by death. His gift was implemented by his executors. The picture represents a scene on a common in wintry weather. Spenlove had great popularity as a teacher of painting and as a painter of landscapes somewhat in a French manner and dealing frequently with snow scenes. Mr. S. H. Harding gave an attractive example of the work of the late Tatton Winter, R.B.A. (b. 1855?, d. 1928), which has affinity with that of Spenlove-Spenlove.

Miss Flora M. Reid, the sister of the late John Robertson Reid, R.I., R.O.I. (b. 1851, d. 1926), gave three rural landscapes by her brother. In his bold methods and sympathy with Nature he upheld worthily the sound tradition of Cox and De Wint. Mr. A. E. Anderson gave a drawing, *In the Cotswolds*, by another Scottish artist, David Muirhead, A.R.A., A.R.W.S. (b. 1867, d. 1930), whose work is always distinguished by its atmospheric quality. The Rev. R. W. Powell and family gave a drawing, *In the Alps*, which was painted by the late E. W. Powell, a drawing-master and house-master at Eton, who was killed, with several colleagues, by an accident in Switzerland during the summer vacation. He was born in 1886 and was a pupil at Eton of Mr. Sidney Evans, formerly the drawing-master there. Mr. T. A. M. Falkner gave a water-colour drawing, *Ballast, St. Ives, Cornwall*, by his aunt, Miss Anne L. Falkner (b. 1862, d. 1933), and Mrs. Maud Mulock a drawing, *Chanter's Folly, Appledore, Devon*, by her husband, the late Frederic Charles Mulock (b. 1866, d. 1931).

Four water-colour drawings by living artists were acquired, *viz. Sussex Weald* by Berenger Benger, R.B.A. (given by Mr. Edwin Swan); *Evening, Mornington, Victoria*, by Daryl Lindsay, an Australian painter (given by Mrs. Theyre à Beckett Weigall); *Study for Composition* by Michael Rothenstein (given by Mr.

Philip Trotter); and *In the Gosau Valley, Tyrol*, by Miss Rosa Wallis (given by Miss Eleanor F. Arber and her sister).

CRAYON DRAWING

Mr. H. C. Coaks presented a pencil and crayon drawing, of a girl biting her long hair, by Frederick Sandys (b. 1832, d. 1904). It is called *Proud Maisie* (with allusion to Sir Walter Scott's poem "The Pride of Youth") and is one of several versions, in different mediums, of the same head, which was taken from the sister of one of Rossetti's favourite models (Plate 12).

OIL PAINTINGS

The executors of Sir Charles Murray Marling, G.C.M.G., C.B., presented two Persian oil paintings on canvas of dancing girls. They date from the early part of the 19th century and have considerable stylistic affinity with a set of similar pictures which has belonged for many years to the Museum. They have been placed on view with most of the other set in the West Hall of the Museum.

MINIATURES

Thirteen miniatures were acquired, the oldest being portraits of William, Count of Nassau-Siegen, and his wife, *née* Christine von Erbach (Plates 14*a* and 14*b*), perhaps by Alexander Cooper (d. 1660), which were purchased at Sotheby's from the funds of the R. H. Stephenson Bequest, and a portrait of a man dating from about 1670 and signed J.L., which was bought at Christie's with money from the same fund. The same source also provided the purchase money for a portrait of a man, in plumbago on vellum, by R. Haskins, an obscure artist of whom little is known save that, according to the writing on a drawing at the British Museum, he was working in Jamaica in 1743. The present drawing is dated 1765, and forms a useful addition to the very representative collection of plumbago (black lead) portraits in the Museum.

The names of several other artists were added to the Museum collection, such as John Caldwall (d. 1819), represented by an excellent portrait of a man (Plate 14*d*), bought with the R. H. Stephenson Bequest fund, J. (or I.) S. Polack (presumably a relative of Solomon Polack), a miniature by whom was bequeathed by the late R. Garraway Rice, F.S.A.; F. D. North, a signed miniature by whom was received anonymously; and T. Wheeler (exhibiting 1817-45), whose signed miniature portrait of Fanny Tolfrey, 1834, was given by Mrs. Philip Calderon. An anonymous donor presented a portrait of a girl by William Armfield Hobday (b. 1771, d. 1831), which is signed at the back with the artist's name and address. Mr. H. D. Molesworth

gave a portrait of a clergyman, a member of the Molesworth family, by John Comerford, the Dublin miniaturist. It is signed, and dated 1805. The purchases included a portrait of a man by William Naish (d. 1800) (bought with the R. H. Stephenson Bequest fund), one of a lady by the Bath miniaturist, Michael Theweneti, which is executed in a somewhat foreign style, the Thewenetis being of Wallachian origin, and a portrait of an unknown man, *c.* 1805, which is somewhat in the manner of Richard Crosse (bought with the R. H. Stephenson Bequest fund).



Fig. 6 (see p. 7)

LIBRARY

The Lady Mount Stephen Bequest comprised twenty-eight volumes of Walpoliana (1758-85), several printed at Walpole's Strawberry Hill press, and a Bible (Lyons, 1614), in an English binding of the time of James I, gold-tooled, with the Stuart arms. Mr. Lucien Pissarro presented seven volumes of Eragny Press publications (1898-1906), with decorations designed by himself, engraved on wood by his wife, Mrs. Esther Pissarro. A representative collection of 266 English illustrated books of the "sixties," in their original bindings, was given by Mr. H. H. Harrod. This collection included sets of *Good Words* (13 vols.), *Once a Week* (17 vols.) and other illustrated magazines of the period; the gift comprised also autograph letters by Richard Doyle, Birket Foster and Sir John Tenniel. Mrs. James Ross presented four letters of Alfred Crowquill (A. H. Forrester, caricaturist, 1805-72) addressed to T. Lee, each with a pen drawing. A manuscript *List of English Glass Painters*, with supplementary material in the form of press-cuttings and advertisements (1875-1930), compiled by the late Mr. J. W. Knowles, was given by his son, Mr. J. A. Knowles.

Other important publications presented were: *Schloss Hallwil*, I-III, by Prof. Dr. Nils Lithberg, given by the author; a further five volumes of the catalogue of the Hallwylska Samlingen, Stockholm, treating of the collection of sculpture, glass and precious metals, given by the Board of the Hallwyl Museum; three volumes of the work *Shinakodo seikwa; or, selected relics of ancient Chinese bronzes from collections in Europe and America*, by Umehara Sueji, 1933, given by Mr. S. Yamanaka; and *Ri-ō-ke Hakubutsu-kwan Shozō-hin shashinjō*, 1933, an album of photographic reproductions of paintings in the Household Museum of Prince Yi, the donor.

An important accession for the history of French printing and binding in the 16th century was a Book of Hours: *Horae in laudē beatiss, virginis Mariae, ad usum Romanum.* 4to. *Parrhisijs* (*Ex Officina Gotofredi Torini Biturigici*), 1531, 20 Oct. This is an example of the most beautiful of all the Books of Hours published by Geofroy Tory (*c.* 1485-1553), scholar and engraver and printer to Francis I. The gold-stamped panel on the binding, the larger of the two used by Tory (Plate 15), was specially designed by him for this edition, and incorporates his mark, a broken vase pierced by a drill, or "toret"—a rebus or device which he first employed as a tail-piece to a poem published in 1523 in memory of his daughter, Agnes, who died in 1522 at the age of ten years, and which he



BOOK OF HOURS. PANEL-STAMP BY GEOFROY TORY. FRENCH; 1531.
$7\frac{1}{2} \times 5\frac{1}{4}$ IN.





SANCTUARY LAMP. ENGLISH; 1726 OR EARLIER. H. 7½ IN. *Bequeathed by John Girdwood.*

subsequently adopted as his printer's mark. The wood-cut borders of Italian arabesque, the pictures, seventeen in number, the printer's mark, and the Roman type in which the book is printed, were also designed by Tory himself.

Of interest as illustrating the new orientation in the art of the theatre which took place during the early part of the present century are three autograph letters; one *c.* 1910, of Léon Bakst in which he states the modern view that the art of the theatre is plastic rather than literary—*une interprétation théâtrale est avant tout un art plutôt plastique que littéraire*—to which fact he attributes the recent ascendancy of the painter over the purely literary producer, with a consequent marked improvement in the artistic unity of theatrical production, through elimination of the incongruities attendant on literary realism; and two of Charles Ricketts—a letter describing his designs for the production of *Philip the King* at Covent Garden Theatre in 1915, and a post card with a discussion of the state of theatrical art in the latter part of the 19th century and in 1911.

PURCHASES

Among the important publications purchased are the following:

Berberyan, O. S., and *Thomson, W. G.* A catalogue of carpets of Spain and of the Orient in the collection of Charles Deering, Esq., of Cataluna and Florida. 43 illus. London (privately printed), 1924.

Bible: Gospels. The Four Gospels of Jesus Christ according to the Authorised Version of King James I, with decorations by Eric Gill. Waltham Saint Laurence (Golden Cockerell Press), 1931.

Goebel, H. Wandteppiche. Teil III. Die germanischen und slavischen Länder. Deutschland einschliesslich Schweiz und Elsass (Mittelalter), Süddeutschland (16. bis 18. Jahrhundert). Leipzig, 1933.

Ikenage Hajime. Hosai-bankwa daihōkan. [Japanese art under foreign influences; a catalogue of the Ikenage collection. With supplements.] 2 vols. Kobe, 1932.

James, M. R. The Romance of Alexander. A collotype facsimile of MS. Bodley 264. With an introduction by M.R.J. Oxford, 1933.

London: Roxburghe Club. A Peterborough psalter and bestiary of the 14th century. Described by M. R. James. 74 plates. Oxford, 1921.

Lucerne: Einwohner- und Korporationsgemeinde. *Schilling, D.* Luzerner Bilderchronik, 1513. Bearbeitet von R. Durrer und P. Hilber. 405 plates. Genf, 1932.

Maiuri, A. La casa del Menandro e il suo tesoro di argenteria. Illus. incl. 66 plates. 2 vols. Roma, 1933.

Nijhoff, W. Nederlandsche houtsneden, 1500-1550. 200 plates. 2 vols. 's-Gravenhage, 1931.

Olschki, L. S. Manuscrits français à peintures des bibliothèques d'Allemagne. 80 plates. Genève, 1932.

Photographs of 15th century types, . . . designed to supplement published examples, with reference to R. Proctor's index of books in the British Museum and Bodleian Library [The Woolley photographs, by G. Duff]. Pts. I-V. London, 1899—1905.

Picard, C. L'Acropole. Vols I, IV. 160 plates. Paris, 1929, 1932.

Radziwillowa, F. U., Princess. Komedye y Tragedye [Comedies and Tragedies ...performed in the private princely theatre at Niezweiz]. 13 engr. Wilna, 1754.

Rhodes: Istituto storico Archaelogico. Clara Rhodos, VI, VII. *Jacopi, G.* i, Esplorazione archeologica di Camiro, II, ii, Scavi nella necropoli di Rodi. Scavi e ricerche di Nisiro. Le basiliche paleocristiane di Arcassa. iii, Le miniature dei codici di Patmo. Cimeli del ricamo, della pittura e della toreutica nei tesori del monastero di Patmo. Immagini scelte di ceramiche rodie del tipo detto di Lindo. Illus. Rodi, 1932, 1933.

Schmutzler, E. Altorientalische Teppiche in Siebenbürgen. 55 col. plates. Leipzig, 1933.

Stix, A. Beschreibender Katalog der Handzeichnungen in der Graphischen Sammlung Albertina. Vols. IV, V.

Tietze, H., Tietze-Conrat, E., Benesch, O., Garzarolli-Thurnlackh, K. Die Zeichnungen der deutschen Schulen bis zum Beginn des Klassizismus. 397 plates. Wien, 1923.

Yakovlev, A. Dessins et peintures d'Afrique. Exécutés au cours de l'Expédition Citroën Centre Afrique. Illus. incl. 50 col. plates. Paris, 1927.

Additions to the Photograph Collection included, by gift, 191 of art objects from Messrs. Sotheby, 42 of English architecture from Mr. F. C. Eeles, 31 of English chimney-pieces from Mr. H. Clifford Smith, 24 of drawings by Emily Waltersdorff of Scandinavian costume from Mrs. H. H. Sheard, and 15 of Indian architecture from Mrs. E. S. Storrs. Mrs. Willoughby Hodgson presented 20 negatives of art objects.

Purchases included 505 photographs of drawings of old masters in continuation of the series being issued by *Stift und Feder*, 271 of architecture and sculpture in Umbria from Messrs Alinari, 161 of English architecture and details from Mr. B. C. Clayton, 126 of English ecclesiastical architecture and furniture from Mr. W. A. Call, 158 of studies of deer-stalking in the Highlands by Major-General Crealock, and 14 of mosaics executed by Boris Anrep, from Mr. L. W. Newbery. Captain Cave lent 266 negatives which comprised bosses and corbels in Canterbury Cathedral, and at Arundel, Poling, Beverley and Bristol, and the chests at Winchester Cathedral. Enlarged prints were taken from these.



Fig. 7

DEPARTMENT OF METALWORK

THE TIMMIS BEQUEST

THE most important acquisition during the year was a fine selection of English silversmiths' work, bequeathed by Major T. S. Timmis and consisting mainly of pieces made during the first half of the 18th century. With this and the collections given in former years by Mr. Harvey Hadden and by Major A. J. Carter, D.S.O., and his wife, we now have at South Kensington a splendid representation of what is thought by many to be the best period of English domestic silver. Among the outstanding pieces in the Timmis bequest is a kettle, stand and lamp (Plate 18*a*), bearing the mark of the well-known maker Simon Pantin and the London hall-mark for 1730-1. This is a most useful accession, for, though kettles of this type are not uncommon, the Museum had not hitherto been successful in securing one. Another attractive example is a salver (Plate 17*b*) made by Robert Abercromby some five years later. The original coat of arms has been erased, although the mantling remains, and in its place have been engraved the arms of William, 2nd Earl of Howth, impaling those of his wife Elizabeth Birmingham. As they were married in 1777, the coat must have been substituted after that date, but, as has been said, the old mantling survives

and the later heraldry does not appreciably detract from the charm of this finely decorated piece. There is also in the collection a good example of a helmet-shaped ewer made by Pierre Platel in 1714, a typically French form probably brought to this country by refugees at the time of the revocation of the Edict of Nantes (Plate 18*b*).

Apart, however, from the 18th century, the bequest includes a few earlier pieces, among them a very rare Cromwellian standing dish (Plate 17*a*) with the London hall-mark for 1649-50. It is engraved with the arms of Sir William Cauley, of Yorkshire, who was created a baronet in 1661. There is also one foreign piece, an exceptionally beautiful silver-gilt écuelle bearing the Paris hall-mark for 1672. In view of the rarity of all old French silver, and especially of pieces earlier than the 18th century, this is by no means the least valuable part of a very generous bequest.

AN ENGLISH SANCTUARY LAMP

A further very welcome addition to the collection of silversmiths' work is that very rare object, an English sanctuary lamp (Plate 16). This fine piece was one of the treasures of the well-known Edinburgh collector, the late Mr. John Girdwood, who very generously bequeathed it to the Museum. The lamp bears the engraved inscription "The Gift of James Aveline who died ye 7th of April 1726". The only mark on it is a maker's mark, unfortunately too defaced for identification, but the modelling of the cherub-heads on the body of the lamp suggests a rather earlier date than that of the inscription.



(*a*)



(*b*)

ENGLISH SILVER. (*a*) DISH BY E.S. LONDON, 1649-50. W. 10¼ IN. (*b*) SALVER BY R. ABERCROMBY. LONDON, 1735-6. W. 18⅜ IN. *Both bequeathed by Major T. S. Timmis.*



(*a*)



(*b*)

ENGLISH SILVER. (*a*) KETTLE AND STAND BY SIMON PANTIN. LONDON, 1730-1. H. $14\frac{1}{8}$ IN. (*b*) EWER BY PIERRE PLATEL. LONDON; 1714-15. H. 9 IN. *Both bequeathed by Major T. S. Timmis.*

DEPARTMENT OF TEXTILES

CARPETS

As far as early carpets are concerned, that is to say those dating from the 16th and 17th centuries, the collection at the Victoria and Albert Museum has few rivals. Such carpets are not plentiful and on the rare occasions when they are found in the market they command high prices, even at the present time. Naturally, then, very few opportunities occur of adding such pieces to the National Collection. Recently, however, the Museum has been fortunate enough to secure an early carpet of very unusual interest and importance (Plate 19). It belongs to a type which is well known on account of its frequent reproduction in illustrated works, but which is represented by few actual examples. A study of the method of weaving, the quality of the colours and the handling of the design leaves no room for doubt that these carpets come from Asia Minor, but the particular province or district has not so far been ascertained.

They may be distinguished from other Asia Minor carpets of the same date on two grounds. The first is that the colour of their fields is white, although the white has usually become toned to a deep shade; the second, that they have certain field-patterns not found, or not treated in the same way, in any other carpets. The first of these patterns is formed by the repetition of a curious and characteristic device consisting of two wavy bands associated with a group of three balls or roundels. This device is apparently of Chinese origin though its exact derivation has been the subject of frequent debate. The most plausible hypothesis is that the wavy bands are a simplified version of the Chinese *Tshi* or cloud-band. It has also, however, been described as a wave-form, a tiger-stripe and a horse's tail. The group of three roundels is not uncommon in Eastern art, though it is not always easy to say whether it has any significance or occurs merely accidentally as any simple geometrical form occasionally must. It is found, like so many motives of Chinese derivation, occurring inconspicuously in some 16th century Persian carpets. The complete device of stripes and roundels is often described as the badge of Tamerlane[1]. It is seen not infrequently, though sometimes slightly modified, in Turkish velvets and tissues of the 16th century and onwards, especially in those used by the Imperial family. When constituting by itself the complete field-pattern of a carpet it is practically restricted to the group under discussion. A conventionalised form of it, however, is to be found in some of the rugs woven in the Imperial factory[2].

[1]MARTIN: *Oriental Carpets*, p. 130.

[2]BODE-KÜHNEL: *Antique Rugs from the Near East*, fig. 94.

The other field pattern found on these white-ground carpets consists of rosettes evenly spaced and connected by angularly drawn wavy bands that may have the same origin as the last pattern, but which are equally likely to be conventionalised leaf-forms. They have sometimes been fancifully described as birds, because of a faint resemblance that is clearly accidental.

A small rug with the latter pattern has been in the Museum for many years, but the carpet recently acquired has the former and perhaps more interesting one, which was not before represented. It is felt that a gap has now been filled, and that this group of rugs may now be considered complete.

The new carpet measures 9 ft. 8 in. by 5 ft. 7 in. and is finely knotted in woollen pile on a woollen warp. The field pattern has already been described: the main border has a succession of roughly triangular forms set on both sides so as to leave a wavy band of plain ground between them. These devices are really halves of the diamond-shaped figures that occur in the "Holbein" and other Turkish carpets of the 16th century, and which survive in the Turcoman rugs of today. The ground has the deep yellowish white tint that is characteristic of the group; the other colours, which are fresh and bright, are contrasted with a fair amount of black, and give an effect that is exceedingly pleasing.

The carpet was formerly, and until recently, in the Schwarzenberg Collection in Austria[1], and no doubt it came into the possession of that noble house about the time it was woven. As so few of these carpets are known, there is some difficulty in ascribing to them an exact date. They are rarely represented by painters, though according to Bode[2] and Martin[3] they are so found in pictures of 1600 and 1625. It seems certain that they were made at least as far back as the middle of the 16th century and there is no reason why the present example should not date from the second half of that century. It can hardly be later than the early years of the 17th. It is in surprisingly good condition for a piece of its antiquity.

ENGLISH EMBROIDERY

English embroidery was always characterised by its special delight in floral designs of all kinds. This year two typical pieces, both of the first quality as embroidery, have been acquired. One (Plate 20) is part of a curtain or of a bedspread of the beginning of the 17th century. It is covered with rows of repeating floral sprays which include the favourite flowers and plants of the age so often mentioned in contemporary literature. There are the carnation, cornflower, columbine, foxglove, nut, honeysuckle, strawberry, thistle, cranes-

[1] Kendrick-Tattersall: *Hand-Woven Carpets*, Pl. 46.

[2] Bode-Kühnel: *op. cit.*, p. 50.

[3] Martin: *op. cit.*, p. 124.



WOOLLEN PILE CARPET. TURKISH; 16TH CENTURY. 9 FT. 8 IN. × 5 FT. 7 IN.



PART OF EMBROIDERED HANGING. ENGLISH; EARLY 17TH CENTURY. 26×29 IN.

bill, rose, pansy, daffodil and marigold. Insects and flies are scattered among them and a squirrel is eating a hazel nut. The embroidery is probably based on a sheet of designs or on a page from a pattern book, for from the late 16th century onwards there were several publishers busy issuing sheets or books of flies, insects, birds and flowers for designers and workers of all kinds. The harmonious colouring of the silk embroidery, the simple and naturalistic drawing, and the exquisite stitchery all combine to make this one of the most charming pieces of its period.

The other floral piece is at least a hundred years later in date and is an apron of the mid 18th century embroidered with gold and silk on silk, which was given by the Misses Anderson. In this the work is equally attractive in colour and execution, but the designs of the floral scrolls and the formal posies in the 18th century taste are more sophisticated. The style is conscious of its effort at art and thus far removed from the artless simplicity and directness of the earlier piece.

LACE

The Court of Louis XIV was passionately fond of lace, which was used lavishly to trim the costumes both of men and of women. Large sums of money were spent on the importation of the fine Venetian point laces, and numerous laws were passed to check the trade and force French money to be spent on French products. These laws proved as futile as they always are, and the flow of money to Venice continued until Colbert conceived the idea of starting a rival industry in France. Venetian lace-workers were settled in the neighbourhood of Alençon, and in 1665 a company was established. The new lace was called, by Royal decree, "point de France". In technique and design it imitated its Venetian model, but gradually evolved a style of its own, with smaller and more delicate patterns and a closer and more regular arrangement of the "brides". At its best, point de France is at least the equal of Venetian point, and a flounce, given this year by Mrs. Gordon Canning, is a superb example dating from the end of the 17th century, when point de France had found its own style and had not yet developed into point d'Alençon.

PERUVIAN TEXTILES

The Museum acquired this year a representative collection of textiles from Peru, comprising tapestry and other weavings and embroideries. The recent growth of interest in the textile products of primitive peoples has brought into prominence the art of this little-known race, who had evolved a highly developed civilisation before the Spanish Conquest of 1530. Peru, like Egypt, has ideal climatic conditions for the preservation of buried textiles, which have

been excavated in large numbers in tombs on ancient sites such as Ancon, Pachacamac and Chancay. All the stuffs are woven in wool or cotton, for silk and linen were unknown to the ancient Peruvians.

The textiles and the pottery found in the excavations fall into clearly defined groups, but their chronology presents many difficulties, since the pre-conquest Peruvians had no written records. It seems clear that in the first six centuries A.D. there were two distinct, though related, artistic cultures, one of which, localised in the northern coastal area, is known to archaeologists as the Early Chimu period, while the other was situated in the south, and is known as the Early Nazca period. In the highland region of the interior the art of the earliest period, called Tiahuanaco I, was archaic in the extreme, but about A.D. 500 it came in contact with the arts of the coastal area, and the culture which resulted from this fusion was highly developed and widespread. Tiahuanaco II, as this style is called, flourished from about A.D. 600 to 900, and for a time completely dominated the coastal arts. This culture seems to have come to a sudden end about A.D. 900, after which in the highland area there is a period of artistic chaos. In the coastal districts two fresh styles developed, known as Late Chimu and Late Nazca, which lasted until the Spanish Conquest, though considerably modified in the 15th century by the influence of Incaic art. The Incas, a tribe dwelling in the high plains above Cuzco, swept down on the coast at the beginning of the 12th century and laid the foundations of the widespread empire which was overthrown by the Spaniards. Their art was very rudimentary, and it was some centuries before a new style was evolved.

The majority of the textiles in the Museum collection belong to the Late Chimu and Late Nazca styles, as do most of the textiles found in Peru. It is noticeable that plant motives practically never occur in their designs, which are usually highly conventionalised representations of human figures, birds, fishes and animals, or else purely geometric patterns. A few embroideries of the Early Nazca period are of great interest. They are worked in chain-stitch, and represent very curious mythological beings, whose precise significance is uncertain. Perhaps the most remarkable object in the collection is a small cap, intended for a priest's wear, woven in woollen pile with geometric patterns. Such caps are extremely rare.

PRINTED FABRICS

It was not until the end of the 18th century that full freedom was permitted in France and in England for the manufacture of printed cottons. Until that time, the vociferous protests of the silk and linen trades had called forth a series of embargoes which, though to a certain extent inoperative, checked the development of the cotton-printing industry. When at last all restrictions were removed



TAPESTRY CUSHION COVER. ENGLISH; EARLY 17TH CENTURY. $18\frac{1}{2} \times 13\frac{1}{2}$ IN. *Given by Mrs. F. H. Cook in memory of her husband.*



COTTON PRINT. ENGLISH; DATED 1790. 35×28 IN.

towards the close of the 18th century, France immediately took the lead, and the superb productions of Oberkampf's factory at Jouy were unrivalled in any other country. The type of cotton hanging popularised at Jouy by J. B. Huet, with its detached scenes scattered on a plain ground, was imitated in England, and a piece acquired this year by the Museum is an excellent example of the English style. It is printed in brown on a white ground, and shows a repeat of men and dogs in a landscape setting (Plate 22). An interesting point is that it bears the manufacturer's stamp, the words "British Manufacture" though without the name of the firm, and the date 1790.

An unusual commemorative handkerchief was also acquired, printed in red on white with portraits, genre scenes, maps and so forth, superimposed at various angles. Among the scenes is one, probably copied from a contemporary print, representing the Brentford by-election of 1768, in which John Glynn, a lawyer and a staunch supporter of John Wilkes, defeated the Ministerial candidate, Sir William Beauchamp Proctor. During the polling a riot broke out, in which one man was killed, and great indignation was aroused. Glynn figures again upon this handkerchief, for there is a representation of an envelope franked with his signature, and addressed "To Mr. Joseph Ware, Callico Printer, Crayford, Kent". Ware also signed the handkerchief in the border. The date must be between 1769 and 1771, for Wilkes is represented as an Alderman of London, a dignity to which he was elected in 1769, and in 1771 he was elected Sheriff of London. This date is early for commemorative handkerchiefs in any country.

The Rev. Jocelyn Antrobus presented a very interesting piece of late 18th century printed cotton, with a design of floral stems of a Chinoiserie type in blue on a white ground. Although it is very similar to many of the French prints, there seems to be no reason to doubt its English origin.

TAPESTRY

In memory of her husband, Mr. Frank H. Cook, Mrs. Cook gave to the Museum an English tapestry woven cushion of the Sheldon factory. This cushion, which measures 18½ in. by 18½ in. and is woven with wool and silk on woollen warps, is in magnificent condition, and the colour is practically as fresh as when it came from the loom. In the 19th century it seems to have been used as a panel fire-screen and then a brightly coloured fringe was added to the bottom and two equally bright tassels to the two upper corners. The cushion represents the first of six subjects illustrating the *Story of the Prodigal Son* and shows the *Prodigal's Farewell to his Father* (Plate 21). This scene is set under an arcade and there are flowers in the spandrels. The side borders consist of caryatids rising from vases of flowers and supporting baskets of fruit. The upper

border shows a hare hunt and the lower a fox hunt, and the fox is, as usual, represented in the act of carrying off a goose.

This cushion is important not only for its brilliant condition and as a specimen of English tapestry, but as helping to show that about the beginning of the 17th century there were two types of Prodigal Son cushions (each consisting of six subjects) in use—Continental and English. The type which this cushion helps to prove definitely Continental has previously been called English.

It is represented by a set of six in this Museum[1], by two in the Vivian Art Gallery at Swansea, by one in Colonel Howard's collection, and a set of six not long ago in the hands of Mr. Frank Partridge[2]. Now that the Cook cushion has been placed, in accordance with the donor's suggestion, underneath the corresponding cushion in the set of the Continental type already in the Museum collections, the difference between the English and Continental type is obvious. In the Continental type the drawing of the figures in the main scenes is better and the composition of the designs of the border more sophisticated. The Continental cushions definitely represent conscious art, whereas the English cushions rather represent unconscious art, and the drawing and composition both of the figure subjects and of the border designs are naïve, but direct. In particular the treatment of the flowers and fruits in the English cushions is simpler and more naturalistic than that in the Continental cushions where artistic design takes the place of observation of nature.

There are other examples of English Prodigal Son cushions in England. There is one in a private collection representing *The Return of the Prodigal*, very similar to this in condition, colour and design, and it is possible that it and the Cook cushion may both belong to the same set. Also General Goulburn possesses one short cushion representing *The Prodigal's Farewell to his Father* and one long cushion with three scenes representing *The Prodigal living riotously*, *The Prodigal driven out by his Companions* and *The Prodigal feeding Swine*. The arcading and borders of these are similar to those of the Cook cushion, but they are rather faded and have been damaged because they were used as stool and settee seats.

Thus the Cook cushion helps to establish a definite distinction between the English and the Continental Prodigal Son cushions, which, however, both use the same set of six designs for the scenes illustrating the parable. The original source of these designs has not yet been discovered, but they probably depend on engravings by some Flemish artist of the late 16th century, and it would be perfectly natural that copies of these engravings should be accessible to tapestry weavers both on the Continent and in England. The Continental cushions

[1]Victoria and Albert Museum, *Catalogue of Tapestries*, No. 1B, p. 12.

[2]Barnard-Wace: *Archaeologia*, lxxviii, p. 304.

were probably made in the Low Countries, perhaps at Antwerp; and the English cushions, from the hunting scenes in the borders, would belong to the later period of the Sheldon enterprise from 1603 onwards when Francis Hickes seems to have returned from London to help his father at Barcheston[1]. He died in 1630 and then the Sheldon undertaking seems to have come to an end.

[1]BARNARD-WACE: *Archaeologia*, lxxviii, p. 309.

DEPARTMENT OF WOODWORK

Of the additions made to the collections of English furniture during the year the following were the most important:

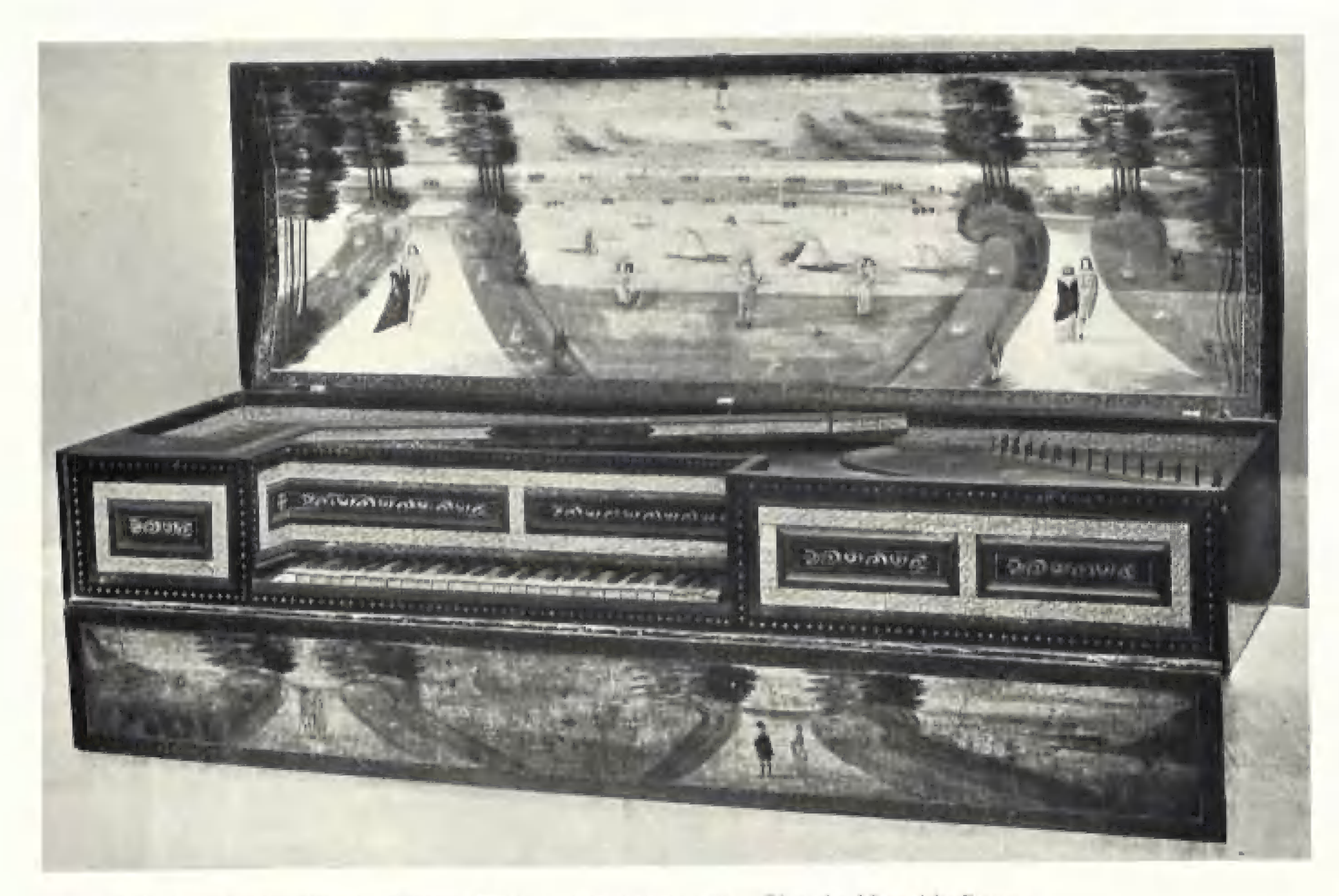
VIRGINALS MADE BY THOMAS WHITE IN 1642

This instrument is the earliest recorded work by this maker—the other known examples being dated 1651, 1653 and 1664—and it forms a welcome addition to the list of English 17th century virginals of which there are probably less than a score in existence. Its domed lid and strap hinges, the embossed and gilt decoration of the keyboard, and the paintings of flowers and fruits on the sound-board are features common to all the instruments of this type. The paintings that decorate the inside of the lid and the falling front differ, however, in every case, and in the absence of easel pictures provide us with valuable material for the study of decorative English landscape and figure painting from about 1640 for upwards of thirty years—the period which they cover. The scenes depicted here represent, inside the lid, a hayfield with tall hills in the background bordered on either side by walks with grass banks leading up to a gabled and a castellated building upon the hill-side, and along the paths ladies and gentlemen dressed in Charles I costume are seen walking (Plate 23). The landscape on the falling front shows a lake with ducks upon the water, and figures promenading upon its banks. The virginals were presented to the Museum by Mrs. Ada Deacon, of Stowmarket, Suffolk, in remembrance of her father and mother, Arthur Wilkinson and Anne Caroline Waide, of Methley, Yorkshire.

SIDE TABLE DESIGNED BY THE ARCHITECT HENRY FLITCROFT (1697-1769) FOR DITCHLEY PARK, OXFORDSHIRE

The top of many-coloured scagliola, made in Italy, bears the arms of the second Earl of Lichfield, ancestor of the late owner, Viscount Dillon, in an oval medallion between cartouches, surrounded by scrollwork and floral ornament (Plate 24*a*). In a letter, from Leghorn, dated 26th July, 1726, Admiral Lee, Lord Lichfield's brother, refers to the top as almost completed and adds "I'm sure it will be the finest of the sort in Europe".

The table is supported on four eagle-headed scroll legs of carved and gilt wood joined to a central shell by festoons of fruit (Plate 24*b*). It closely resembles a side-table, the property of the Duke of Devonshire, which was formerly at



VIRGINALS. BY THOMAS WHITE. DATED 1642. LENGTH 5 FT. 5 IN. *Given by Mrs. Ada Deacon.*



SCAGLIOLA TOP OF TABLE SHOWN BELOW. 57 × 29 IN. (a)



SIDE-TABLE, DESIGNED BY HENRY FLITCROFT. ENGLISH; ABOUT 1725. H. 33 IN. *Given by the National Art-Collections Fund.* (b)

Devonshire House (built by William Kent), and is probably the work of the same craftsman.

Henry Flitcroft was the son of William III's gardener at Hampton Court. In his youth he was apprenticed to a joiner, and is said to have been employed as a carpenter in the house of the Earl of Burlington, through whose patronage he (known as "Burlington's Harry") was launched on his career as an architect. He first became Clerk of the Works, and in 1748 succeeded Kent as Master Mason to the King. He was commissioned to make alterations to Carlton House and other important domestic buildings, while he designed several well-known churches in London. Hitherto Flitcroft's name has not been recorded as a designer of furniture.

The table was purchased at the sale of the contents of Ditchley Park, for which house it was probably made about 1725; and was presented to the Museum by the National Art-Collections Fund.

GILT CHEVAL SCREEN WITH NEEDLEWORK PANEL. ABOUT 1755

The gilt frame of the screen is carved with foliage and rococo ornament and rests on four feet of cabriole form with scrolled toes carved with acanthus (Plate 25). It contains a panel of *petit point* needlework embroidered with figures of a young man and woman in a landscape, with sheep and deer in the foreground and hills and buildings in the distance. Chippendale in his *Director*, which was first published in 1754, explains that screens of this pattern, standing on four feet, are commonly called "horse fire-screens", and the woodwork "should be gilt and burnished gold". This screen appears to be actually based on Plate CXXVII of the *Director*, the descriptive information of which states: "two designs of Horse Fire-Screens; the carver must be the man to execute this sort of work. A. and B. are the profile of the claws". Sometimes the panel was "intended to slide up, out of the pillars that are on each side", but here the fine contemporary needlework is a fixture. It was purchased for the Museum from the collection of the late Cora Countess of Strafford out of the funds of the Murray Bequest.

WILLIAM COWPER'S ARM-CHAIR

This chair, which is of mahogany, was presented by Mr. Henry B. Tait, F.R.C.S. The back, of hooped outline, is filled with turned uprights, and the seat which is of solid mahogany rests on straight legs. It belongs, in style, to about 1760-70, and its descent from the poet William Cowper (1731-1800) to the donor's grandfather, through various hands, is authenticated by a MS. memorandum, dated 1857, also presented by Mr. H. B. Tait.

EARLY CHRISTIAN WOODWORK FROM MESOPOTAMIA

Two panels of carved wood, found during excavations at Tekrit in Mesopotamia, have been purchased; and from comparison in design with certain plasterwork from the ancient city of Sumara which is recorded to have been razed to the ground in 824, they can be dated from the 7th or 8th century A.D. The vine pattern carved on one of them corresponds with the decoration of early Coptic ivories, and the presence of a cross upon the other shows that these panels were associated with a Christian building. They can, therefore, be reckoned among the earliest pieces of Christian woodwork from Mesopotamia in existence, and as such are of very considerable historical and archaeological value to students of near Eastern art.



GILT FIRE-SCREEN WITH NEEDLEWORK PANEL. ENGLISH; ABOUT 1755. H. 38 IN.



BEDSTEAD IN MAHOGANY WITH ORMOLU MOUNTS. FRENCH; ABOUT 1810. H. 3 FT. 10 IN. *Given by Miss R. Birnie Philip.*

INDIA MUSEUM

As in the two preceding years, the acquisitions in this Section were few, numbering only sixty-six. Of these nine were purchased, the remainder being given. H.M. The Queen graciously added to her many gifts a casket and nine pieces of miniature furniture from Ceylon in porcupine-quill; and two men's embroidered velvet caps from Benares. Mr. Imre Schwaiger presented an impressive red sandstone head from Mathura: and Mr. K. de B. Codrington, of the Museum, gave a useful collection of sculpture, drawings and Mogul textiles collected with an eye to gaps in the Museum during his recent tour of India.

MINOR ARTS

H.M. Queen Mary has marked her interest in the Exhibition of Indian Royal Loans and Gifts by some gift of interest for each of the last three years. In the present year she gave a charming set of miniature furniture (nine pieces) for the bedroom of a doll's-house. It was made by a crippled craftsman of Ceylon at the end of the 19th century. Included in the set are a lounge-chair, a table and a fully equipped bed complete with net mosquito-curtains. Porcupine-quill, pins and beads are the simple materials used. The furniture is contained in a wood casket overlaid with quill, the inside of the lid being inlaid with characteristic incised ivory mosaic. Her Majesty also gave two men's caps of gold-embroidered velvet, made at Benares in the early years of the 20th century.

SCULPTURE

The small but important group of Kushan sculpture from Mathura (Muttra, United Provinces) was further strengthened by a colossal head in red sandstone given by Mr. Imre Schwaiger of Delhi. The head is twice life-size and in full relief. Unfortunately the face is obliterated, but the splendid turban is untouched except for the loss of the frontal knot or sarpesh. Every detail of the figured fabric is clear and distinct. In style the head belongs to the early Indian school, as yet pure and undiluted with Hellenistic influences. Similar elaborate turbans may be studied in the Buddhist carvings from Bharhut and Sanchi, and in the frescoes in Cave IX at Ajanta. The head probably formed part of the figure of one of the two Dwarapalas or Guardian Protectors at the principal entrance to some temple. It is probable that the temple in this case belonged to the Jain religion, for Mathura seems to have been predominantly Jain in the

days of the Kushan or Indo-Scythian dynasty of N.W. India. The carving may with some confidence be assigned to the reign of the greatest of the Kushans, Kanishka (A.D. 120-162).

PAINTING

Among the objects presented by Mr. K. de B. Codrington of this Museum as one result of his recent visit to India is a portfolio picture which he purchased at Ajmir in Rajputana. It represents in bright tempera-colours the visual "form" of the subsidiary musical mode named Kakhuba Ragini, of the Megha Raga (Plate 27). The convention is Rajput, referring back on the one hand to the 15th century Jain school of Gujarat, and on the other forward to the modern Patua school of the Murshidabad District. Authorities differ widely as to the precise date to be assigned to this class of painting. A tentative suggestion would place it at the end of the 17th or early in the 18th century, with Jaipur as its place of origin.



TEMPERA PAINTING. THE KAKHUBA RAGINI. JAIPUR; 17TH CENTURY.



JAR. PERSIAN (SULTANABAD): 13TH CENTURY. H. 10½ IN.

DEPARTMENT OF CIRCULATION

In consequence of the present financial stringency no purchase of outstanding importance during 1933 can be recorded. A noteworthy gift comprising many works of art of various origins and periods was received from the London County Council. It includes several panels of carved oak, English and French work dating from the late 15th and early 16th centuries, among them an English relief of the 16th century representing the Coronation of the Virgin; a binding of brown morocco decorated with blind and gilt tooling and made in Paris in the 16th century, possibly for Jean Grolier; a glass bowl, also French and of 16th century date (see below, Plate 29*b*); several embroideries from the Greek Islands, Turkey and Asia Minor dating from the 18th and early 19th centuries; several lengths of printed cotton, made by William Morris & Co.—fabrics not previously represented in the travelling collections; and six pages from *Beowulf*, printed in Troy type by William Morris at the Kelmscott Press in 1895. The accession of this generous gift is particularly welcome at the present time in view of the lack of purchase funds and the consequent difficulty of providing for the needs of an increasing number of applicants for loans.

A few gifts and purchases are described in the following paragraphs. A summary list of other gifts and purchases will be found on p. 55.

The collection of Chinese hardstones recently formed by the Department was enriched by an interesting gift from Mr. Walter H. Sampson. This is a large (diam. $8\frac{3}{16}$ in.) perforated disc of mottled green nephrite known to the Chinese as *pi*, and a fine example of the work of the Chinese lapidary. In early Chinese cosmology the *pi* was a symbol of heaven, and so of the male or fertilising principle in the cosmic dualism of an agricultural society. During the Chou dynasty (1122-255 B.C.) the *pi* became a symbol of feudal rank conferred by the Emperor, the "Son of Heaven". The present example represents this use. It is certainly not later than the Sung dynasty (A.D. 960-1279) and may belong to the Han period (206 B.C.—A.D. 220).

Persian pottery was strengthened by the purchase of an admirable 13th century Sultanabad jar $10\frac{1}{2}$ in. high, of grey-buff earthenware. The decoration is painted in black, dark blue and turquoise blue, and consists of vertical panels containing foliated designs and diapers of dots (Plate 28).

The Department also acquired by purchase a few interesting pieces of Meissen porcelain. Perhaps the most important was a chocolate-pot dating from about 1735, and decorated with panels containing scenes of riverside commerce

painted in black (fig. 8). The style of the black-painting is somewhat reminiscent of the black-painted glasses of Johan Schaper (d. 1671), Ignaz Preissler[1] (1676-1741) and other glass painters in the same technique: it is rare on Meissen porcelain. The mark is painted in blue enamel over the glaze, an indication that the piece was in stock in the white for some time before it was decorated. A pear-shaped coffee-pot dating from about 1740-5 is decorated with quatrefoil panels, reserved in a sea-green ground and containing flowers painted in colours in an oriental style.

Twenty-one pieces of English lustre-ware, including both earthenware and porcelain, were given by Dr. May Thorne from the well-known collection of Dr. Atwood Thorne. Most of the pieces belong to the early years of the 19th century, and were made either at New Hall, Staffordshire, or at one or other of the contemporary factories which flourished at Sunderland and elsewhere in the Tyneside area, such as Dixon, Austin & Co. (Dixon & Co.), Moore & Co. and A. Scott & Co. South country lustre is represented by a plate bearing the mark of Pountney & Goldney of Bristol (1836-50). The New Hall and other Staffordshire porcelain consists largely of cups and saucers painted in a simple style of free brushwork, reminiscent of water-colour technique and probably suggested by it. The usual theme, a landscape with or without a building, is still happily used in Staffordshire lustre. The high decorative quality of the brushwork makes this a particularly useful addition to the Travelling Collections which previously contained comparatively few examples of English lustre.

Acquisitions of glass were few in number, but unusually interesting. Among them were two characteristic examples of the mediaeval German beaker called *Römer*, one of the finest of glass shapes and a rarity in England (Plate 29*a*). In both the metal is a high-class *Waldglas*. In the larger (h. $4\frac{1}{8}$ in.) the bowl is wrythen spirally, while the bucket is covered with a diaper of dropped-on blobs. The smaller (h. $3\frac{3}{16}$ in.) is more finished in glassmanship and more elegant in shape. The former belongs to the latter part of the 15th century, the latter to the 16th.

The pedestal bowl shown in Plate 29, fig. *b*, was given to the Department by the London County Council. It has certain affinities with a well-known trade model which was being produced by Murano glasshouses during the second half of the 15th and the first half of the 16th centuries. But peculiarities of metal and design suggest French glassmaking on the same lines at a rather later date. This attribution is further confirmed by the method adopted for joining bowl to foot by means of spiky projections squeezed up from the latter

[1]This decorator was working about 1730 in a style closely similar to Meissen porcelain decoration of that date. *See* Prague, Umelecko—Průmyslové Museum obchodní a Zivnostenské Komory v Praze, *Zprava Kuratoria*, 1923, pp. 24-41 and Pl. III-IV.

and welded to the radial ribs of the former—a process known technically as *soudure à griffes*. In early Murano glass when the Muranese themselves were still learning two-piece and three-piece work, *soudure à griffes* may still be seen not infrequently. But by the second half of the 16th century the Murano weld is usually clean and often invisible. When the Venetians brought their two- and three-piece work to France, the hand of the French master glassmaker ("gaffer") was guided by a one-piece tradition of fifteen centuries. He was slow to learn a clean weld. Thus in the stem-foot and bowl-stem welds of French wine-glasses *soudure à griffes* persists well into the 17th century. It is seen for instance in a broken French wine-glass found at Dover[1], and it also occurs in a fragment of a wine-glass in the Musée des Antiquités at Rouen. This piece had a hemispherical bowl welded *à griffes* and dates from the late 16th or early 17th century. The same technique is to be seen in two wine-glass fragments found in 1912 in a grave of the Cimetière de la Vieille Église near the village of Froidos, Forêt d'Argonne, a region which has been the heart of the glass industry in France from Roman times to the present. Other examples of *soudure à griffes* have been recovered from the Aisne et Sainte-Menehould.[2]

[1]Dover Museum, No. S.B., p. 24.

[2]Paris, Min. Instr. Publ., Com. Trav. Hist., *Bull. Arch.*, 1920, pp. 281 and 282, fig. 20.



Fig. 8

OTHER GIFTS, BEQUESTS, AND IMPORTANT PURCHASES FOR THE YEAR 1933

Objects already described in the text of the REVIEW *are not included in the following lists, nor has it been possible to mention all the gifts by which the Museum has benefited, especially in the Library and the Department of Engraving, Illustration and Design. All objects have been purchased except where otherwise stated.*

DEPARTMENT OF ARCHITECTURE AND SCULPTURE

BONE CARVING (probably an instrument for netting). Anglo-Saxon (or possibly Scandinavian). Found in Bridewell Dock. *Given by Mr. John Durrell-Hunt.*

FOUR BRONZE PLAQUETTES. German and Netherlandish; 17th and 18th centuries. *Given by Dr. W. L. Hildburgh, F.S.A.*

HERCULES. Bust in terra-cotta. French or Flemish; late 17th or 18th century. *Given by Dr. W. L. Hildburgh, F.S.A.* (Plate 4*c*.)

ST. SEBASTIAN. Relief in limewood. South German; late 17th or 18th century. *Given by Mr. Louis Cutbill.*

FLOUR SCOOP. Ivory. French, 18th century. *Given by Mrs. Tremayne.*

BROOCH. Ivory carved by Johann Adam Schuller (b. 1839; d. 1912). Carved about 1870. *Given by Miss A. E. Schuller.*

BENEDICT SPINOZA. Tercentenary medal in plated bronze by P. Turin. French; 1932. *Presented by the French Mint through H.E. the French Ambassador.*

DEPARTMENT OF CERAMICS

FAR EASTERN POTTERY AND PORCELAIN

DISH, celadon porcelain. Chinese: 14th-15th century. *Given by Mr. G. Abercromby.*

FIGURE of Kuan Ti, God of War, earthenware with coloured glazes. Chinese; period of the Ming Dynasty (1368-1644). *Given by Mr. C. D. Rotch.*

BOWL, Chinese porcelain decorated in Holland; 18th century. *Given by Mr. W. Ridout.*

PUNCH-BOWL. Chinese porcelain painted in colours; about 1825-50. *Given by Mr. W. A. Robertson.*

NEAR EASTERN POTTERY

DISH, earthenware. Persian (Kubatcha type); 16th century. *Given by Professor Percy Newberry.*

CONTINENTAL EARTHENWARE AND STONEWARE

TILE, enamelled earthenware. Probably from S. Giacomo Maggiore, Bologna; Florentine (workshop of Andrea della Robbia); late 15th century[1]. *Given by Mrs. Harold Wallis.*

MORTAR, earthenware. Probably French; 16th or 17th century. *Given by Mr. A. G. Hemming.*

DRUG VASE. Talavera earthenware; 18th century. *Bought out of the Lane Memorial Fund.*

BAKING-DISH. Thuringian earthenware; dated 1701. *Given by Miss H. T. Jahn.*

PLATE, Delft ware; early 19th century. *Given by Dr. B. P. Allinson.*

DISH, Majorcan peasant pottery. *Given by Mr. H. D. Ziman.*

ENGLISH EARTHENWARE AND STONEWARE

TWO JUGS AND A POT, 14th century earthenware, from London and Pulborough; and two fragments of 14th century tiles. *Bequeathed by the late R. Garraway Rice, F.S.A.*

TILE, moulded in relief with the arms of Beauchamp. Said to have come from Castle Rising, Norfolk; 14th century. *Given by Mr. H. E. Traylen, F.S.A.*

JUG, Fulham stoneware; about 1690-1700. *Given by Mr. A. L. B. Ashton.*

PUNCH-BOWL. Probably Lambeth delft; first half of 18th century. *Given by Mrs. Applewhaite Abbott.*

TWO PLATES and TWO DISHES, Bristol delft; middle of 18th century. *Given by Mr. E. M. Bythway.*

PLATE, Bristol delft; middle of 18th century. *Given by Dr. F. H. Garner.*

DISH, with a *sgraffito* design of a bird (Plate 6*d*). Staffordshire; middle of 18th century. *Given by Dr. B. P. Allinson.*

JUG, Staffordshire salt-glazed stoneware; about 1770. *Given by Mr. A. C. C. Jahn, A.R.C.A.*

VASE, Wedgwood's granite ware; about 1770. *Given by Mr. W. H. Brown.*

A COLLECTION of pottery painted in pink lustre. *Given by Dr. May Thorne from the collection of the late Atwood Thorne.*

MODERN ENGLISH POTTERY

PANEL of four lustred tiles, earthenware, made by William de Morgan, about 1880-85. *Given by Mr. Arnold Stevenson.*

TWO VASES, stoneware, made by Alfred G. Hopkins. *Given by Miss Tufnell.*

CONTINENTAL PORCELAIN

CHOCOLATE-POT, painted with flowers. German (Meissen); about 1735.

PLAQUE from a snuffbox, painted in colours. French (Saint-Cloud); about 1735. *Given by Mr. J. Rosen.*

SAUCER-DISH, painted in Japanese style. French (Vincennes); about 1745.

CUP AND SAUCER with gilt decoration. French (Vincennes); 1753. *Given by Mr. Louis C. G. Clarke.*

FIGURE of a gardener. Probably French; middle of 18th century. *Given by Mr. A. L. B. Ashton.*

A COLLECTION of figures of peasants, and other Russian porcelain, of the late 18th and early 19th century. *Given by Mr. E. J. Reynolds.*

LITHOPHANY. German (probably Berlin); about 1835. *Given by Mr. J. A. Knowles, F.S.A.*

ENGLISH PORCELAIN

SAUCER. Longton Hall porcelain painted in Kakiemon style; about 1755. *Given by Mr. O. Glendenning.*

[1]Tiles from the same pavement and of the same pattern are reproduced in the *Burlington Magazine*, LV, p. 122.

PLATE, Chelsea porcelain; about 1763. *Given by Mr. A. Stanley Johnson.*

SUGAR-BASIN, New Hall, late 18th century, and CREAM-JUG, Worcester, about 1765. *Given by Mrs. Willoughby Hodgson.*

A COLLECTION of biscuit-porcelain portrait-reliefs, for enclosing in glass. Made by Ridgways of Hanley; about 1830-60. *Given by Mr. E. Abington Vessey.*

GLASS VESSELS, ETC.

TWO BOWLS. Early Islamic. *Given by Mrs. Jeanie H. Rees-Price.*

FRAGMENTS OF GLASS (wasters), found on the site of mediaeval glassworks at Blore Park, Eccleshall, Staffs. *Given by Mr. T. Pape, F.S.A., and Mr. W. A. Thorpe.*

FRAGMENTS OF GLASS and glass-maker's tools, found on the site of a mediaeval glassworks at Sidney Wood near Alfold, Sussex. *Given by Mr. S. E. Winbolt and Mr. W. A. Thorpe.*

CANDLESTICK. English (Newcastle-on-Tyne); about 1730.

PAIR OF CANDELABRA, cut glass. English; late 18th century. *Bequeathed by the late R. Garraway Rice, F.S.A.*

SNUFFBOX, silver with panel of gold-engraving under glass, signed *Zeuner*. Dutch; late 18th century. *Given by Mr. Louis C. G. Clarke.*

BEAKER, with enclosed gold-leaf engraving; outside, a shield of arms (unidentified), inside, a figure of St. John the Baptist. Bohemian; about 1730.

STAINED GLASS

LEADING from a 14th century English medallion from Merton College, Oxford. *Given by the Warden and Fellows.*

FRAGMENT of painted glass from Rolvenden Church, Kent. English; 15th century. *Bequeathed by the late R. Garraway Rice, F.S.A.*

PANEL: St. Lawrence, by Charles Eamer Kempe. English; 1889. *Given by Mr. Walter E. Tower.*

PANEL: St. Michael, by Frank Barber. English; 1928. *Given by a body of subscribers through Miss Mary Hogarth.*

DEPARTMENT OF ENGRAVING, ILLUSTRATION AND DESIGN

ENGRAVINGS, ETCHINGS AND DRYPOINTS

F. BARTOLOZZI (2). *Given by Mr. Alfred Diplock.*

L. BEAUMONT (4). *Given by the Artist.*

E. BLAMPIED. *Given by the Print Collectors' Club.*

A. BRISCOE. *Given by the Print Collectors' Club.*

A. HERVIER (6). *Given by Mr. C. H. L. Emanuel.*

A. LEGROS. *Given by Mrs. Penryn Milsted.*

H. MACBETH-RAEBURN, R.A. *Given by the Artist.*

L. MICHALEK.

H. MORLEY. *Given by the Print Collectors' Club.*

P. RENOUARD. *Given by Mr. Campbell Dodgson, C.B.E.*

L. C. ROSENBERG. *Given by the Print Collectors' Club.*

T. ROUSSEL (2). *Given by Mr. Reginald Grundy.*

I. STRANG. *Given by the Print Collectors' Club.*

S. R. WILSON. *Given by an anonymous donor.*

J. E. LABOUREUR (10).

WOOD ENGRAVINGS

J. J. LANKES and W. J. PHILLIPS. *Given by the Director of the Woodcut Society, Kansas City, U.S.A.*

W. STRANG, R.A. *Given by Mr. H. H. Peach.*

F. CARTER (4). *Given by the Artist.*

G. MALET. *Given by Mr. Wilfred S. Jackson.*

Wood-block and proof by J. Lee after R. Seymour. *Given by Mrs. James Ross.*

LITHOGRAPHS

LITHOGRAPHS (4) by Pearl Binder. *Given by the Artist.*

LITHOGRAPHS (11) by Ottomar Starke. *Given by Mr. Stephen Gaselee, C.B.E.*

FRENCH CARICATURES (215) after C. Philipon, etc. *Given by Dr. J. McGregor.*

CARTOON by "Spy". *Given by the Rev. H. Whitby.*

LITHOGRAPH by F. H. Spear.

LITHOGRAPH by W. Nicholson. *Given by Mr. Arthur Jaffé.*

ALBUM OF COLOURED LITHOGRAPHS (16), c. 1850. *Given by Mr. A. Myers Smith.*

POSTERS

95 POSTERS were presented, among the donors being: *the Director of the Kunstgewerbe Museum, Zurich; the Southern Railway; the Underground Railways; the London and North-Eastern Railway; the London County Council Tramways; Messrs. Shell-Mex.*

ORIGINAL DESIGNS (2) for posters by V. Maiakovski.

ILLUSTRATION AND BOOK ORNAMENT

CUTTINGS (2) from illuminated Gospels, Greek, probably 14th century.

BOOK ILLUSTRATIONS (11) after S. H. Grimm. *Given by Mrs. James Ross.*

DESIGNS (2) for book illustration by Charles Robinson.

PROOFS (61) of title-pages, end-pieces, etc., designed by Percy J. Smith for various presses. *Given by the Artist.*

BOOKPLATES (9) by B. Clowes. *Given by Mrs. Gabrielle Enthoven.*

END-PAPER designed by R. P. Sleeman. *Given by Mr. E. Zaehnsdorf.*

MARBLE-PAPERS (23) made by D. Cockerell & Son.

ART OF THE THEATRE

P. POIRET. Designs (2) for stage costume.

DESIGN for stage scenery, Italian, c. 1700. *Given by Mr. Iolo A. Williams.*

P. ANDERSON. Lithographs (10) of costumes in *Monte Cristo Junior*, 1886. *Given by Mrs. Gabrielle Enthoven.*

ARCHITECTURE AND TOPOGRAPHY

DRAWINGS (2) of mosaics at Tabgha, Sea of Tiberias, Palestine.

ENGRAVINGS (111) of churches in Rome. *Given by Mrs. Sarah E. Bedford.*

DRAWINGS (3) from sketchbook of Indian views, c. 1840. *Given by Mr. H. J. Crawford.*

ENGRAVED ORNAMENT

DESIGNS for engraved ornament by Le Brun, G. Janssen, De la Joue, M. Helmin, the Master P.M., V. Sezenius, C. Weigel.

WALL-PAINTINGS

TRACINGS (2) of 17th century mural decoration at Spider Hall, Hadleigh, Suffolk. *Given by Miss T. Stoney.*

DESIGNS (5) for wall-decoration by George Murray. *Given by Mr. W. Grant Murray.*

COPIES (3) of paintings in Egyptian tombs.

COPIES (12) of wall-paintings in Clayton Church, Sussex.

WALL-PAPERS

FRAGMENT of wall-paper, English, c. 1747. *Given by Mr. A. B. Emden.*

EXAMPLES (4) of wall-papers. *Given by the Directors of the Curwen Press.*

DESIGNS (18) for wall-papers by H. L. Horne. *Given by Mr. Aymer Vallance, F.S.A.*

STAINED GLASS

DRAWINGS (2) of stained glass at Bourges, by J. Trinick.

MONUMENTAL BRASSES AND SLABS

RUBBINGS of brasses and heraldic medallions were given by: *the Society of Antiquaries, Mr. Ralph Griffin, Mr. R. H. Pearson, Mr. Mill Stephenson, Mr. N. E. Toke, Mrs. Wallis and others.*

DESIGNS FOR MANUFACTURERS

PATTERN-BOOKS (2) of metalwork, 1847, 1861. *Given by Mr. W. A. Young.*

DESIGN for damask, *c.* 1859. *Given by Mr. John Johnson.*

DESIGN for mantelpiece by L. Snetzler. *Given by Mr. H. Simmonds.*

DRAWINGS AND STUDIES

G. WARDLE (73). *Given by Mr. Aymer Vallance, F.S.A.*

G. L. TAYLOR. *Given by Captain A. M. Waistell.*

F. J. SHIELDS. *Given by Mr. C. H. L. Emanuel.*

H. NAPPER. *Given by Mr. J. Layzell.*

J. LEECH (4). *Given by Mr. W. H. Hammond.*

S. BAKER (2). *Given by Mr. Wilfred S. Jackson.*

C. W. E. DIETRICH. *Given by Mr. G. Bennigsen.*

"SPY". *Given by Mrs. Penryn Milsted.*

GEORGE MURRAY (5). *Given by Mr. W. Grant Murray.*

HENRY BRIGHT. *Given by Mr. H. K. Kennedy Skipton.*

ALEXANDER MACDONALD. *Given by Mr. A. Hugh Fisher.*

SIR G. HAYTER (8) and E. GRISET. *Given by Mr. Iolo A. Williams.*

SYDENHAM EDWARDS. *Given by Capt. L. Twiston Davies.*

GEORGE RICHMOND. *Given by Admiral Sir Herbert Richmond.*

SIR E. LANDSEER, R.A. *Given by Mr. S. C. Turner (through the National Art-Collections Fund).*

A. L. FALKNER (2). *Given by Mr. T. A. M. Falkner.*

R. P. NOBLE. *Given by Mr. G. B. Mountford.*

JAMES WARD, R.A. (17). *Given by Mr. W. E. A. Robinson.*

CHINESE AND JAPANESE ART

MAKEMONO showing Japanese ceremonial procession. Early 19th century.

MISCELLANEOUS

SPECIMEN of lining-paper, *c.* 1662. *Given by Mr. H. Lambert Williams.*

FRAGMENT of lining-paper, *c.* 1650.

CHILD'S GAME, 1790. *Given by Miss Mary Metford Badcock and Miss Laura Metford Badcock.*

DESIGNS (13) for playing cards by Sir E. J. Poynter, P.R.A.

FAN DESIGN by C. Shannon, R.A. *Given by Dr. J. McGregor.*

DETAIL OF TAPESTRY formerly in Painted Chamber, Westminster. *Given by the Librarian of Westminster Public Library.*

PEEP-SHOW of the Great Exhibition of 1851. *Given by Miss E. F. Orger.*

TINSEL PICTURES of actors (3). *Given by the Executors of the late R. Garraway Rice, F.S.A.*

"FLORA LONDINENSIS", by W. Curtis. 3 plates. *Given by Mr. H. H. Peach.*

MEZZOTINT by H. Goffey after Constable. *Given by the Artist.*

VISITING CARDS (16), *c.* 1760-1820. *Given by Miss Mary Holgate, F.S.A.*

CHRISTMAS CARDS (13). *Given by Mr. Walter E. C. Heap.*

TISSUE-PICTURE by "Beldy" (Mrs. Charles Maugham).

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MISCELLANEOUS

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Many important gifts were received from public institutions both in England and abroad. Other donors to the collection of books and photographs included:

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DEPARTMENT OF METALWORK

GROUP OF HINGES. Wrought iron. Flemish; 15th and 16th centuries. *Given by Dr. W. L. Hildburgh, F.S.A.*

MEDALLION. Copper-gilt, engraved with St. Agnes. Flemish: about 1500. *Given by Mrs. A. P. Milsted.*

INKSTAND. Bronze. North Italian; late 15th century. *Bequeathed by Henry Oppenheimer through the National Art-Collections Fund.*

PAIR OF HINGES. Wrought iron. From Dullingham Ley, near Newmarket. English; 15th century. SPOON. Silver-gilt, engraved. London, about 1710. *Both given by Mr. Louis C. G. Clarke.*

GROUP OF WATCHCOCKS. Gilt brass, engraved and pierced. English; 18th and early 19th centuries. *Given by Mr. John J. Wade.*

PIN. Silver, the gilt head decorated with filigree. Herzegovinian (?). CRUET-STAND. Silver, with six cut-glass bottles. By Hester Bateman. London, 1788-9. PUNCH-LADLE. Silver, parcel-gilt, with whalebone handle. English; late 18th century. *All three given by Mary Metford Badcock and Laura Metford Badcock.*

TWO PERPETUAL CALENDARS. Gilt brass and silver. French; about 1700. *Transferred from the Science Museum.*

VINAIGRETTE AND GROUP OF RINGS. Various nationalities and dates. *Given by Miss Joan Evans.*

KETTLE-TILTER. Wrought iron. English; 18th century. *Given by Mr. John Seymour Lindsay.*

INKSTAND. Bronze, with traces of gilding. German; second half of 16th century. *Purchased out of the funds of the Murray Bequest.*

LANTERN. Brass. Venetian; early 18th century. *Given by Mr. A. Hungerford Pollen.*

COLLECTION OF PEWTER. 18th and 19th centuries. *Bequeathed by Gerald Campbell Owen.*

MORTAR. Bronze. English; about 1600. MONOGRAM. Wrought iron. English; early 18th century. *Both bequeathed by R. Garraway Rice, F.S.A.*

POMANDER, Silver, parcel-gilt. English; first half of 17th century. *Given by the Misses Dagmar and Gladys Farrant.*

RING. Gold, with Gnostic intaglio in revolving silver bezel. 18th century (the gem Roman, 3rd century). TWO KNIVES AND TWO FORKS. Agate handles with silver ferrules. English; first half of 18th century. *All bequeathed by Lt.-Col. E. A. Belford.*

TWO MEDALLIONS. Engraved iron. German; 18th century. *Given by Mr. James Falcke.*

STANDARD GALLON MEASURE OF 1496. Bronze. London. *Given by Mr. D. Moir Carnegie.*

GROUP OF WATCH-BRIDGES. Gilt brass, engraved and pierced. English; early 19th century. *Given by Mr. C. D. Rotch through the National Art-Collections Fund.*

CASE FOR TABLETS WITH STYLUS. Tortoiseshell, inlaid and mounted with silver. English; about 1760. *Given by H.M. Queen Mary.* (Fig. 7.)

PAGE'S SWORD. English; about 1700. *Given by Mr. H. D. Molesworth.*

TEA-POT AND STAND. Silver. London, 1789-90 and 1821-2. *Bequeathed by Miss Annie V. Dutton.*

MEDALLION. Lead. So-called "Dock forgery". *Given by Mrs. Rodman.*

BOWL. Brass, embossed with a stag lodged. German; about 1500.

PRICKET CANDLESTICK. Brass. Flemish; 15th century. *Both given by Mr. Aymer Vallance.*

TWO FIGURES. Lead. So-called "Dock forgeries". *Given by Lady Burney.*

BRACELET. Enamelled gold with plaited hair. English; dated 1846. *Given by Mrs. Bertha H. Porker.*

KNIFE. Silver handle with tortoiseshell inlay. It serves as a sheath for a double-bladed dessert knife. French; late 17th century. *Given by Mrs. E. W. Bishop through the National Art-Collections Fund.*

PAIR OF OAK SHUTTERS with wrought iron mounts and hinges. Flemish; about 1600. *Given by Mr. Eric Bullivant.*

COMPANION SWORD (*wakizashi*) with blade by Kagemitsu of Osafune (early 14th century). Japanese. *Given by Mr. Leonard S. B. Simeon.*

KODZUKA. Shibuichi and gold. By Shummei Hōgen, winter, 1847. *Given by Mr. A. J. Koop.*

SET OF MODEL BANNERS AND LANCES, and other models of warriors, etc., made for the Boys' Birthday Festival in Japan. *Given by the Japan Society, London.*

MODELS OF TENT-CURTAIN, SUIT OF ARMOUR, ETC., made for the Boys' Birthday Festival in Japan. *Given by Madame T. Matsudaira.*

GROUP OF BRONZE GIRDLE-HOOKS. Ancient Chinese.

DEPARTMENT OF TEXTILES

COSTUMES AND ACCESSORIES

BONNET, Quakeress', silk. Mid 19th century. *Given by Miss K. Clarkson.*

CAP, Priest's. Japanese; 19th century. *Given by Dr. W. L. Hildburgh, F.S.A.*

CHILD'S COSTUME. English; *c.* 1845. *Given by the Executors of Mrs. Watkin Roberts.*

CLOAK, woollen cloth. English; early 19th century. *Given by Mr. H. S. Fremlin.*

COAT, tapestry woven. Syrian; 19th century. *Given by the Misses Bailey.*

COAT, woman's, embroidered. Turkestan; 19th century. *Given by Mrs. Horniman.*

COSTUME, woman's. Palestinian; 19th century. *Given by Miss Orwin.*

DRESS, embroidered muslin. English; *c.* 1805. *Given by Miss L. M. Hope.*

DRESS, poplin. English; *c.* 1875. *Given by Miss W. Kempson.*

DRESS, organdie. English; 1877-80. *Given by Mrs. Maynard.*

DRESS, silk and velvet. English; *c.* 1892. *Given by Mrs. Armitstead.*

DRESS, gauze and silk. English; 1904-8. *Given by Dr. C. W. Cunnington.*

DRESS, silk. English; about 1908. *Given by Mrs. N. Ritterhaus.*

DRESS, georgette. English; about 1923. *Given by Miss P. D. Macfie.*

DRESSES (2), georgette. English; 1926-7. *Given by Miss M. Clayton.*

DRESS, georgette. English; 1931. *Given by Miss S. Paine.*

FAN. English; late 18th century. *Given by the Misses Farrant.*

FRAGMENTS OF GARMENTS, woollen cloth. English, 15th-16th century. *Given by Miss Doreen Erroll.*

GLOVES, pair of, knitted cotton. English; mid 19th century. *Given by Miss Dawson Scott.*

HAT, felt. English; 1931. *Given by Miss D. Ibberson.*

PARASOL, bobbin lace cover. English; *c.* 1860. *Given by Mrs. Kent.*

PETTICOAT, cotton. English; *c.* 1870. *Given by Mrs. Vivienne Clark.*

ROBE, actor's. Chinese; 19th century. *Given by Mr. Paul King.*

SCARF, plaited silk. Near Eastern; 18th century. *Given by the Misses Badcock.*

SCARF, silk. French; mid 19th century. *Given by Mrs. Vivienne Clark.*

SHOES, embroidered. English; mid 18th century. *Given by Miss M. Litchfield.*

SHOES, painted leather. Late 18th century. *Given by Mrs. H. P. Mitchell.*

SLIPPERS, painted leather. Persian; about 1800. *Given by Mrs. Enthoven.*

STUDS (3), human hair. English; mid 19th century. *Given by Mr. A. T. Ayherst Hooker.*

TOP HAT, white beaver. English; 1820-35. *Given by Miss Doreen Erroll.*

TROUSERS, woollen cloth. English; early 19th century. *Given by Mr. W. B. Bentley.*

TROUSERS, striped woollen cloth. English; second quarter of 19th century. *Given by Dr. C. W. Cunnington.*

"UGLY", silk. English; mid 19th century. *Given by Mrs. H. P. Mitchell.*

WEDDING DRESS, satin and chiffon. English; 1903. *Given by Mrs. Martin Hardie.*

WIG-TONGS, iron. Spanish; 18th century. *Given by Dr. W. L. Hildburgh, F.S.A.*

EMBROIDERIES, ENGLISH

COVERLET, quilted silk. English; early 18th century. *Given by Lady St. Cyres.*

SAMPLER, silk on wool. Signed by Elizabeth Sharnbrook, 1822. English; 19th century. *Bequest of R. Garraway Rice, F.S.A.*

EMBROIDERIES, EUROPEAN

ALTAR FRONTAL, silk on silk. Italian; 18th century. *Given by Her Majesty the Queen.*

BORDERS (3), red silk on linen. Italian; 17th century. *Given by Lady Graves Sawle.*

HANDKERCHIEF, cotton on muslin. Early 19th century. *Given by Miss Jane Haes.*

VALANCES (2), silk on linen. Sardinian; 18th-19th century. *Given by Mrs. Ashby from the collection of the late Dr. Thomas Ashby.*

EMBROIDERIES, MEDITERRANEAN AND NEAR EASTERN

PHAINOLION, gold thread on velvet. Coptic; late 19th century. *Given by Field-Marshal Lord Milne, G.C.B., G.C.M.G.*

SAMPLER, silk on linen. Morocco, Salé; 18th-19th century. *Given by Mr. G. D. Pratt.*

LACE

BORDER, bobbin lace. Brussels; 18th century. *Given by Mrs. Cope Darby.*

HANDKERCHIEF, bobbin lace. English, Buckinghamshire; 19th century. *Given by Mrs. C. J. Wild.*

LAPPETS, pair, bobbin lace. Brussels; 18th century. *Given by Mrs. Cope Darby.*

LAPPETS, pair, needlepoint lace. Point de Venise à réseau; 18th century. *Given by Lady Arthur Lucas.*

MISCELLANEOUS

CELESTIAL GLOBE, embroidered. English; late 18th century. *Given by Lady (May) Hope.*

PAINTED FABRICS, FAR EASTERN

PANELS (2), painted silk. Chinese; 18th-19th century. *Given by Mr. J. Gordon Deedes.*

PRINTED FABRICS, EUROPEAN

HANDKERCHIEF, "Le Colbert". French; 1932. *Given by Messrs. Becker Fils.*

WOVEN FABRICS, AMERICAN

COVERLETS (2), silk and cotton on cotton warps. Guatemalan or Mexican; 19th century. *Given by Lt.-Col. F. H. Ward.*

WOVEN FABRICS, BRITISH

BOOK-MARK, silk ribbon. English, Coventry; late 19th century. *Given by Mr. H. H. Harrod.*

PICTURE, woven in silk: the Coronation, 1902. English; 20th century. *Given by Mr. R. Austin Freeman.*

SILK POPLIN, brocaded in silk. Irish; mid 19th century. *Given by Miss J. Cunningham.*

SILK RIBBON, "H.R.H. Princess Alice". English, Coventry; late 19th century. *Given by Mr. J. Johnson.*

WOVEN FABRICS, EUROPEAN

BAND, velvet, with inscription. Russian; 18th century. *Given by Mr. D. Chalhon.*

LINEN DAMASK. German; 18th century. *Given by Mrs. E. Roeder.*

TISSUE, silk, brocaded (part of a vestment). Russian; 18th century. *Given by Mrs. Douglas Grant.*

TISSUE, silk. Spanish; 15th century. *Given by Dr. W. L. Hildburgh, F.S.A.*

TISSUE, silk. French; early 19th century. *Given by Professor P. E. Newberry.*

WOVEN FABRICS, MEDITERRANEAN

HANGING. Morocco, Tetuan; 19th century. *Given through Mr. H. Gurney by Si Abdsalam Erzini.*

DEPARTMENT OF WOODWORK

ENGLISH

FOUR OAK PANELS carved with the arms of Kyffin, of Maenan Hall, Cardiganshire, and the Royal arms of Henry VIII, and with arabesque ornament, the whole decorated in gold and colours.

SIX PIECES OF FURNITURE of the 16th and 17th centuries: A pair of gothic forms. Inlaid court cupboard from Derbyshire. Spindle chair of ash. Joint stool. Chest, with two drawers beneath it, from Lyme Regis, Dorset. Folding side table. *Bequeathed by Mr. Harold Ainsworth Peto.*

OAK STAND with two shelves supported by turned balusters. Late 17th century. *Given by Mr. Aymer Vallance, F.S.A.*

MAHOGANY TRAY for "churchwarden" pipes, fitted with a compartment for tobacco. Late 18th century.

TWO CUPS of "burr" wood, turned. 18th century. *Given by Mr. George Henry Clark.*

SCORE-BOARD of ebony and mother-of-pearl, with ivory markers. About 1850-60. *Given by Miss Mary S. Holgate, F.S.A.*

FRENCH

PANEL OF WALNUT, carved with Renaissance ornament, the back with linenfold pattern. Mid 16th century. *Given by Sir Charles Allom in memory of his son, Lieut. Cedric Allom, R.F.A.*

BEDSTEAD of mahogany with ormolu mounts, given to James MacNeill Whistler by Count Robert de Montesquiou. Reputed to have been a present from Napoleon I to Madame de Montesquiou, *gouvernante* to his son, the King of Rome (b. 1811; d. 1832). About 1810 (Plate 26). *Given by Miss R. Birnie Philip.*

DUTCH OR FLEMISH

PAIR OF WALNUT CHAIRS with caned seats and backs. About 1675. *Given by the Executors of the late Mr. and Mrs. H. D. Cohen.*

PERSIAN

PAIR OF DOORS from a cabinet, painted and lacquered with figures of birds and beasts surrounded by arabesque designs and inscriptions in Persian characters. *Given by Professor P. E. Newberry.*

INDIA MUSEUM

TEXTILES

TWO KASHMIR SHAWLS. Amritsar, Panjab; about 1880. *Given by H.H. the Maharaja Bahadur Sir P. C. Tagore.*

FOUR ROBES (Chupa) of figured cotton rep, used by ladies of the household of the Maharaja of Bhutan. E.C. Bhutan; about 1910. *Given by Sir C. A. Bell, K.C.I.E., C.M.G.*

TWO COURT DRESSES of muslin, brocade, etc., for a Rajput Prince and his wife. Jodhpur, Rajputana; about 1879. *Given by Miss I. M. Impey.*

METALWORK, ETC.

TWO BULLOCK - BELLS, gilt bronze. Siam (Muang Pré); 19th century. *Given by Mr. D. O. Witt.*

RELIQUARY (Chorten), gilt copper and crystal. Nepal; 18th century. *Given by Sir H. Stephen.*

SUIT OF HORSE-ARMOUR, steel, gilt leather, etc. Tibet; 17th century. *Given by Sir C. A. Bell, K.C.I.E., C.M.G.*

WAIST-CHAIN, silver. Ceylon (Kandy); early 19th century.

MISCELLANEOUS

PENDENT EAVES-TILE, terra-cotta. Ceylon (Kandy); 19th century. *Given by Mr. E. Heron-Allen, F.R.S.*

GLASS-BEAD JEWELLERY (29 pieces). Bhagalpur, Bengal Presidency; about 1900. *Given by Lady Grace Vincent.*

COLLECTION of terra-cotta sculptures, Rajput drawings, theatrical and peasant costumes, arms, and Mogul silk fabrics. *Given by Mr. K. de B. Codrington.*

EIGHT FIGURES in stucco and stone. Hadda, Afghanistan; chiefly 5th century A.D.

DEPARTMENT OF CIRCULATION

CERAMICS

DISH. Porcelain with incised decoration under a celadon glaze. Chinese; Ming Dynasty (1368-1643). *Given by Mr. G. Abercromby.*

DISH. Tin-enamelled earthenware painted in colours. Dutch; first half of 18th century. *Given by Mr. E. M. Bythway.*

VASES (2). Opaque-white glass painted in enamel colours. Spanish; 18th century. *Given anonymously.*

MILK-JUG, 4 CUPS AND SAUCERS. Porcelain painted in purple lustre. English (Staffs); early 19th century. *Bequeathed by Miss A. V. Dutton.*

METALWORK

PANELS (6). Illustrating the process of cloisonné enamelling on copper. Japanese; modern. *Given by Mrs. Julius Spier.*

PAINTINGS

WATER-COLOUR PAINTINGS (2). *The Bridge at Avignon* and *Landscape in Provence* by Anne L. Falkner (1862-1933). *Given by Mr. T. A. M. Falkner.*

POSTERS

The London and North-Eastern Railway, the Underground Electric Railways and the Southern Railway Companies gave copies of all the principal posters published by them during the year. Posters were given also by *Messrs. Shell-Mex Limited and the Great Western Railway Company.*

PRINTS

ETCHINGS (3). *A Sudden Squall, Summer, Splash Point, Hastings.* By Th. Roussel (1847-1926). *Given by Mr. C. Reginald Grundy.*

ILLUSTRATIONS TO *Stage Designs and Costumes* by Oliver Messel. *Given by Mr. James Laver.*

TEXTILES

Embroidery

COVERLET. Linen embroidered in coloured silks. English; early 18th century. *Given by Mr. and Mrs. Norman O'Neill.*

WAISTCOAT. Pink silk with brocaded pattern. English; 1760-1775. *Given by Mrs. C. H. W. Johns.*

WAISTCOAT. Silk embroidered in coloured silks. English; 1770-1790. *Given by Mr. G. C. Williams.*

PANEL. Linen and canvas embroidered in black wool. English; modern. *Given by Messrs. A. & C. Black Ltd.*

BORDERS (3). Linen embroidered in red silk. Italian; 17th century. *Given by Lady Constance Graves Sawle.*

VALANCE (part). Linen embroidered in coloured silks. Sardinian; late 18th or early 19th century. *Given by Mrs. M. Ashby.*

Printed Fabrics

HANGINGS (part). Cotton printed in colours. "Leaping Stag" and "Rhythm". Designs respectively by N. Ellis and C. Heal; made by Messrs. Turnbull & Stockdale. *Given by the Firm.*

Woven Fabrics

HANGING (part). Linen and cotton. Old Glamis Fabrics. "Festoon". Design by P. A. Staynes; woven by Messrs. Donald Bros. *Given by the Firm.*

HANGING (part). "Honeycomb" Linen. Designed by and produced for W. Foxton, Ltd. *Given by Mr. W. Foxton.*

MATS (2). Cotton woven in colours. Czechoslovakian; modern. *Given by Mr. A. J. B. Wace.*

TISSUES (2). Silk brocaded with silk and gold thread. Russian; late 18th century. *Given by Mrs. Douglas Grant.*

TISSUE. Silk woven in colours. French; early 19th century. *Given by Prof. P. E. Newberry.*

WOODWORK

NEWEL-POST. Carved oak. French; about 1775-80. *Given by Mr. G. C. Beresford.*

LANTERN SLIDES

The following gifts of lantern slides were received: 48 of etchings and lithographs from *The Print Collectors' Club;* 12 of modern silversmith's work from *The Worshipful Company of Goldsmiths;* and 6 of architecture from *Mr. A. E. R. Gill.*

LOANS

ARCHITECTURE AND SCULPTURE

THE earlier objects received on loan during the year by the Department of Architecture and Sculpture include an extremely interesting Longobard relief from the Church of S. Saba, Rome, belonging to Dr. Tancred Borenius, and a beautiful 11th century English relief of the Virgin and Child in walrus ivory lent by the Rev. Paul Wyatt from the Wyatt Collection, Bedford. Among the later objects were a Spanish jet relief showing a bust of Christ, from Mr. Ralph Wood, and a series of English boxwood portrait medallions lent by Mrs. V. Howden. Dr. W. L. Hildburgh lent a bust of Sir George Savile by Joseph Nollekens, signed and dated 1784, and from Mr. Charles H. Shannon, R.A., came two French terra-cottas and a Rodin plaster group. Oriental sculptures included a fine T'ang figure of the Buddha Amida from Mr. Herbert Coleman and an important collection of Chinese ivory carvings dating from the 16th to the 18th centuries belonging to Mr. S. E. Lucas.

DEPARTMENT OF CERAMICS

A representative collection of Irish cut glass of the 18th and early 19th century was lent by Mr. Walter Harding; it includes good examples of the characteristic large oval bowls on high foot, a hall lamp-shade and a bowl with shallow cutting of great beauty, engraved with the arms of the Windle family. Mr. Reginald le May added to his loan of Siamese porcelain. Sir Francis Colchester-Wemyss, K.B.E., lent a dish and tureen of early Meissen porcelain, and specimens of the same porcelain, Italian maiolica and Chinese roof-tiles were received as part of the loan from Mr. C. H. Shannon, R.A.

DEPARTMENT OF PAINTINGS

The loans to the Department of Paintings during the year 1933 were more important than the acquisitions. Mr. G. Bowen lent a portrait of a lady by Richard Cosway, R.A., and one of a gentleman by Horace Hone, A.R.A., 1796. Mr. A. P. Cunliffe lent miniatures by Cosway, Smart, Bogle, Engleheart, Plimer, Daniel, etc. Mr. George E. P. Hornblower lent three water-colour drawings by his grandfather, Samuel Austin, a pupil of De Wint, and one by Austin's daughter, Mrs. A. M. Hornblower. Mrs. Vanda Howden lent an important collection of enamel miniatures, including works by Petitot, Boit,

Zincke, Edward Shiercliff (Bristol, 1765), Engleheart, Bone, Spicer, Perrot, etc. Captain V. E. Inglefield lent two French pastel portraits, of Louis François de Sozzy and Mademoiselle Anne Françoise de Sozzy, which were painted about 1755. Mr. Cecil C. P. Lawson lent a collection of water-colour sketches by his father, Cecil Gordon Lawson (b. 1851, d. 1882). Mr. H. D. Molesworth lent a miniature classical landscape by Richard Van Orley (b. 1652 (?), d. 1732), and Mr. John Pardoe a pastel portrait of Trevor Chicherley Plowden—a boy with a dog—by John Russell, R.A., 1796.

DEPARTMENT OF METALWORK

H.M. Office of Works lent a number of embossed details from the wrought iron fountain screen at Hampton Court Palace, the work of Jean Tijou, about 1690. These items, though in too fragile a state for replacement in their original positions, are none the less eminently suitable for exhibition in the Museum, where they serve admirably to illustrate Tijou's style and method. An interesting grate-front in the rare white metal known as tutenag was lent by Mr. Reginald Jones. Made about 1780, it is an outstanding example of the finest Adam design.

Mr. C. H. Shannon, R.A., lent two Chinese cast-iron statuettes of Emperors of the Ming period. Additions to their collections on loan were also received from Miss Joan Evans and Dr. W. L. Hildburgh.

DEPARTMENT OF TEXTILES

A very important collection of 17th century costumes was lent by Sir Harry Verney, Bt. The earliest of these, dating from the opening years of the century, is a man's robe of Italian purple figured damask, with silver gilt braiding, and the facings, lining and turn-down collar of a long-napped blue silk plush. The tight sleeves have the braiding set diagonally and are slit from the shoulders and edged with gilt buttons and loops. There is a close-fitting cap and a pair of slippers with rounded toes and small heels to match the robe, the general appearance of which is given by a portrait at Arundel of James Stuart, Duke of Richmond (Arundel Society, 1911, No. 22).

A man's doublet about 1630, of cream-coloured satin, the front, back and sleeves paned and trimmed with metal braid, is in a remarkably fresh condition. It has a high stiff collar; there are six rather long skirt-tabs and inside about the high waist are metal loops for attaching the breeches. With the doublet and of the same satin are twenty-five points.

The next in date (perhaps as late as 1660, though some features are earlier) is a suit of bistre figured silk tissue; the short doublet is cut almost square at the waist and has a high stiff collar, the centre of the back is slit and the sleeves

cut in ribbon panes; the Rhingrave breeches, attached by the large hooks of the earlier period, are very full and open at the knees, each measuring no less than 54 in. in diameter. In addition, the sleeves of the doublet, and the waist and sides of the knees of the breeches, are decorated with large bunches of pink, yellow and figured ribbons. Of the same material are made a half-length circular cloak, with a small collar and plaited silk cords, and a sword belt. There is also a pair of leather gloves trimmed with bunches of the same ribbon.

A woman's bodice of about 1660-70 of white silk, lacing behind and with a long rounded point in front, has puff sleeves and trimming of narrow satin ribbon cut with a scalloped edge. This and the preceding number may be compared with the picture by H. Janssens now at Windsor Castle, showing Charles II dancing at The Hague just before the Restoration.

Also forming part of the same loan are a pair of mid 17th century boot hose of white linen with wide turn-down tops decorated with narrow linen braid, a garter of plaited silk, and a pair of square-toed slippers, covered with blue damask.

Mr. Gyles Isham lent a buff coat of thick white leather, with full skirts and leather sleeves, lined with silk at the wrists to allow turning up. In spite of the weight of the material this coat is extremely well cut, and appears to date from the Civil War period.

Mr. W. M. F. Vane lent a fine panel of embroidery in tent stitch representing the Temptation of Christ. It is Flemish work of the late 16th century and is an interesting and unusual piece with a charming landscape background.

Major G. Harcourt Vernon lent a tapestry woven map of Nottinghamshire in two panels, woven by Mary Eyre at Rampton in 1632. These are of great interest in that as regards date they fall between the two series of Sheldon maps, and present some uncommon cartographical features. They thus emphasise the English taste for weaving tapestry maps and both artistically and geographically are an important addition to the loan collection of tapestry maps belonging to the Bodleian Library and the Yorkshire Philosophical Society[1].

DEPARTMENT OF WOODWORK

The executors of the late Cora Countess of Strafford lent several important pieces of English furniture; namely, a walnut cabinet on stand, veneered with "oyster shell" pattern (about 1670), a walnut cabinet on stand decorated with marquetry (about 1690), two walnut chests of drawers decorated with marquetry (about 1690), a chiming clock, by Obadiah Grevill, in a long case decorated with marquetry (about 1700), and a Pembroke table, veneered with

[1]*See* Victoria and Albert Museum, *Tapestry Portfolio* iii; Barnard-Wace: *Archaeologia*, lxxxviii, pp. 289 ff.; 307 ff.

amboyna and satinwood (about 1790). They also lent a French clock by Jean Baptiste Baillon, in a long case veneered with kingwood and mounted with ormolu (period of Louis XV).

Two Japanese lacquered boxes (18th century) were lent by Mr. Charles Shannon, R.A.; and the executors of the late Sir Charles Marling, C.M.G., lent a portion of a Persian frieze painted with figures of huntsmen and animals (18th century).

INDIA MUSEUM

In the early part of the year an important collection of Siamese theatrical costume in printed cotton and woven silk fabrics was lent by the India Society of London and the Royal Institute of Bangkok; and Mr. C. H. Shannon, R.A., lent a mediaeval South Indian bronze of an elephant and riders, and an 18th century bronze Dakini from Nepal, which formed part of the Bequest he received from his friend Charles Rickett, R.A.

APPENDIX A

REPORT ON THE MUSEUM FOR THE YEAR 1933

An important rearrangement was carried out in the West Hall, involving the concentration of the outstanding examples of Mohammedan art in the Departments of Woodwork and Architecture and Sculpture, together with the celebrated collection of Persian pottery which has been on loan from Mr. Dikran Kelekian for some years. This new arrangement, while it cannot provide a completely logical survey of the Mohammedan arts of the Near East and Spain owing to lack of space, at least presents a coherent group of objects showing the development of the various styles of decoration in the different countries under Mohammedan rule from the Middle Ages down to the 19th century. In the India Museum the objects in the Curzon Bequest were distributed into their appropriate classes, and the musical instruments were transferred to Room 17.

There were, as usual, a number of special exhibitions during the year. In January a memorial exhibition of theatrical designs by the late Charles Ricketts, R.A., acquired through the National Art-Collections Fund, was opened and remained on view until the end of March; while in the adjoining gallery an exhibition of a collection of Baxter prints, bequeathed by Francis William Baxter, grand-nephew of George Baxter, was continued during January and February. The exhibition of playbills and prints commemorating the bicentenary of Covent Garden Theatre which had also been opened before the beginning of the year was continued until March. The usual exhibition arranged under the auspices of the Civil Services Arts Council was held in the North Court from 11th to 25th March.

During April and May there was an exhibition of a remarkable collection of photographs of English mediaeval architecture and sculpture lent by the Preussiches Forschungsinstitut für Kunstgeschicht, Marburg. There was also a centenary exhibition of playbills and prints relating to Edmund Kean during May. In August an exhibition of woodcuts and wood engravings from the 15th to the 20th centuries and also an exhibition of drawings and prints of flowers from the 16th to the 20th centuries were opened, the former remaining open until November and the latter until December. In the autumn an exhibition of paintings of a century ago (1830-5) was opened and remained on view from October to December; and an exhibition of drawings and engravings of Victorian pantomimes was opened on 15th December. In the

first fortnight of December the annual exhibition of works by members of the Royal College of Art Sketch Club was held in the North Court.

In the India Museum a collection of Siamese and South Indian printed cottons lent by Prince Damrong of Siam was open from January to the end of March, while the exhibition of sculpture, Mogul and modern, and Tibetan temple pictures was continued from the previous year until September.

A series of Thursday evening lectures illustrated by lantern slides was again given during the period 12th January to 23rd February, but the series was temporarily suspended during the autumn.

Concerts under the auspices of the League of Arts were given in the Lecture Theatre on Saturdays during the winter, and a series of poetry recitals and other entertainments during May.

PUBLICATIONS AND PHOTOGRAPHS

The following publications were issued during the year:

Review

Annual Review, 1932.

List

List of Accessions to the Department of Engraving, Illustration, and Design, and the Department of Paintings, 1932.

Catalogues

Italian Sculpture (2 vols.).
Exhibition of English Mediaeval Art, 1930. Illustrations (reprint).

Guides

Italian Maiolica.
Notes on Carpet Knotting and Weaving (reprint).
Brief Guide to the Museum (reprint).

Picture Books

English Embroideries, Elizabethan (reprint).
English Embroideries, Stuart (reprint).
English Tables (reprint).
Gothic Sculpture.

Postcards

9 new subjects were issued as coloured postcards in addition to photo-postcards showing an aerial view of the Museum.

Photographs and Lantern Slides

5,280 photographs were sold in 1933, as against 4,702 in 1932.
424 lantern slides were sold during the year.

VISITORS AND STUDENTS

The total number of visitors to the Museum, including the Indian Section, was 820,317; of these 685,513 attended on weekdays and 134,804 came on Sundays. In 1932 the total number was 806,076, of whom 131,208 came on Sundays. There was thus an increase of 14,241 in the total attendance compared with the previous year; the weekly average attendance rose from 15,501 in 1932 to 15,775. The total number of visitors to the Indian Section was 127,773 in 1933, and 97,736 in 1932.

The children's holiday classes, under the guidance of Miss E. M. Spiller, O.B.E., were held as in previous years. The total number of visitors conducted by the Official Guide Lecturers in the daily tours in 1933 was 19,078, and a further 2,155 persons were conducted in special parties, giving a total of 21,233 as against a total of 22,453 in 1932.

STATEMENT OF THE NUMBER OF VISITORS IN THE YEARS 1933, 1932 AND 1931

	Weekdays			Sundays		
Month	1933	1932	1931	1933	1932	1931
January ..	57,010	58,583	53,566	11,718	11,947	10,845
February ..	48,981	47,187	46,319	11,517	10,668	11,620
March ..	52,852	66,600	42,817	11,462	10,564	11,629
April ..	80,243	57,941	75,922	11,876	11,787	10,144
May ..	52,050	59,731	57,537	9,935	10,879	12,296
June ..	52,345	41,296	44,581	10,517	8,093	7,787
July ..	54,622	56,751	58,824	10,987	12,165	9,839
August ..	74,957	68,441	82,428	7,669	7,878	15,094
September ..	50,970	49,306	58,630	10,449	11,664	10,150
October ..	59,964	63,409	49,424	15,552	15,813	9,668
November ..	55,828	55,753	46,794	11,838	12,382	12,590
December ..	45,691	49,870	44,329	11,284	7,368	8,694
TOTALS ..	685,513	674,868	661,171	134,804	131,208	130,356

The following figures relate to the Museum Library:

	1933	1932	1931	1930
Number of attendances of readers	38,471	29,294	34,118	27,416
Volumes issued	80,876	74,758	71,585	83,226
Boxes or portfolios of photographs issued	2,771	2,684	2,543	2,316

DEPARTMENT OF CIRCULATION

During the year 1933 loans were issued to 81 Local Museums, 3 Temporary Exhibitions, 234 Art Schools etc., 419 Secondary Schools, 43 Training Colleges and 29 other institutions. These loans comprised 42,329 works of art, 18,369 lantern slides and 414 books. The corresponding figures for 1932 were 40,512 works of art, 22,650 lantern slides and 409 books. There were 218 Terminal Loans issued in 1933 as against 213 in 1932. New applications for loans to Secondary Schools and Training Colleges numbered 40.

APPENDIX B

REPORT ON THE BETHNAL GREEN MUSEUM

HER MAJESTY THE QUEEN continued during 1933 her generous interest in the development of the Victorian collection at the Bethnal Green Museum, and graciously gave for exhibition in it a parasol of watered silk with ivory handle, a workbox veneered with ebony and inlaid with pearl shell, and a fire-screen of about 1860 in date. This fire-screen is a fully characteristic example of its period; it has a cheval frame of maple wood, carved, but not elaborately so, which encloses a panel with a vase of flowers embroidered in coloured wools.

To the Children's Gallery Her Majesty presented an English wax doll dressed in a white frock with *broderie anglaise*, of the middle of the 19th century; and a group of six wax marionette dolls, also English, of about 1830.

The Princess Royal gave a most attractive modern Japanese doll, dressed in full native costume. This, like the Japanese items mentioned below, had been shown in the exhibition held by the Japan Society at the Arlington Galleries during the winter months of 1932-33.

From this same exhibition, three groups of figures and a Japanese boy and girl doll dressed in native costume were presented by the Japan Society, who had received them as gifts for the purpose from students of the Peeresses School, Tōkiō. The groups comprise a figure of a Japanese warrior in full armour, mounted on a galloping black horse, and representations of two favourite Japanese historical legends. In the one we see an illustration of the story of Benkei and Ushiwaka. Benkei was a warrior-monk who collected an armoury of curious weapons, and used to take his stand on the Gojō Bridge in Kiōto, the old Imperial capital of Japan, to waylay travellers. One day he met his match in young Ushiwaka, afterwards known as Minamoto-no-Yoshitsune, one of the greatest generals of mediaeval Japan. From that time Benkei attached himself as the faithful retainer and chief henchman of Yoshitsune, dying with him in the end at the battle of Koromo River in 1189. The young Ushiwaka is shown in this group dressed in Court fashion, with a fan in his hand, in the act of avoiding Benkei by leaping over a post of the bridge. The other group shows the Empress-Regent Jingō (Jingō-Kōgō) with her aged prime minister Takeshiuchi (Takeshiuchi-no-sukune) carrying her infant son. The infant carried by the prime minister is the Emperor Ōjin, fifteenth sovereign of Japan (A.D. 201-310). Ōjin's father, the Emperor Chūai, died whilst he and his consort were on a military expedition against Korea. After his death, the

Empress delayed the birth of her child until she had brought the campaign to a successful conclusion; then Ōjin was born, becoming Emperor at his birth. For sixty-nine years, however, the Empress continued to act as regent, Ōjin only assuming the reins of government at her death, A.D. 270. Visitors have remarked somewhat reproachfully that contemporary models of Japanese legendary heroes and heroines, which prove of fascinating interest to children, are better represented in the Children's Gallery than those of other peoples. Our rich native traditions would certainly seem to offer a good field for expansion to the English makers of such things.

Other additions to the Gallery include a doll dressed as a Quakeress of the middle of the 19th century, and a Brazilian doll of about 1890, representing a negress fruit-seller, carrying a piccaninny on her back. Both were given by Miss Elsie J. Whyte.

Dr. May Thorne presented eight pieces of English pink lustre porcelain of the early 19th century. Of these examples of printed, coloured and lustred ware, four are probably of Sunderland origin, three from Staffordshire, and one from Swansea.

A re-arrangement of English costumes was made during the year, with a view to a better chronological sequence of the dresses and the exhibition in their vicinity of certain pieces of furniture contemporary with them. Six costumes of brocaded silk of Spitalfields origin were transferred from the main collections as an addition to the features of local as well as general interest. A pair of stools of about the middle of the 19th century, shaped like hour-glasses, covered with pleated silk, their tops embroidered with coloured wools, were presented by Mrs. F. M. Leigh-Sarney. The same donor also gave a charming little English sofa-stool, dating about 1825, of carved mahogany, its silk covering printed with a bouquet of flowers. Amongst further Victorian accessions to this gallery is a fire-screen, bequeathed by Miss Annie V. Dutton, containing a panel of wool embroidery on canvas, in which a peacock is represented surrounded by a garland of flowers; and a parasol with black chiffon cover, on which are woven flowers in coloured silks, the gift of Mr. T. E. Bateman.

In the woodwork and furniture section, the group of early 17th century pieces was strengthened by the addition of a court cupboard of carved oak, bequeathed by Mr. H. A. Peto (Plate 30*a*). Under a carved frieze, which rests on plain turned supports, are the two cupboards of the upper stage, their doors inlaid with birds and floral sprays in holly and bog oak, on either side of a central panel decorated in the same style with a carved arch resting upon pilasters. Each door of the two lower cupboards is divided into a horizontal and two vertical panels, the horizontal panels being carved with a symmetrical pattern of foliage.



(*a*)



(*b*)

GLASS. (*a*) TWO GERMAN BEAKERS, $4\frac{1}{8}$ IN. AND $3\frac{5}{16}$ IN. HIGH. LATE 15TH AND 16TH CENTURY. (*b*) BOWL. FRENCH; LATE 16TH CENTURY. DIAM. $6\frac{7}{8}$ IN., H. 3 IN. *Given by the London County Council.* SEE P. 42.



(a)



(b)

(a) COURT CUPBOARD. ENGLISH; MIDDLE OF 17TH CENTURY. H. 5 FT. 5 IN. *Bequeathed by Harold Ainsworth Peto.* (b) CABINET PAINTED BY H. STACEY MARKS, R.A. ENGLISH; 1865. H. 4 FT. 1 IN.

A folding writing desk of zebra wood with brass inlay was given by Lt.-Col. G. F. Call, through the National Art-Collections Fund. The interior of the desk is covered with blue leather, gold tooled; and it contains fittings which include two glass ink-bottles with silver tops bearing the London hall-mark for 1822-3 and the initials A.H. These same initials appear in brass inlay on the top of the case also.

A cabinet of pine, painted with birds by Henry Stacey Marks, R.A. (1829-71), was purchased (Plate 30*b*). This cabinet, inscribed below the cornice: "I WAS PAINTED BY H. S. MARKS IN THE YEAR OF GRACE 1865", is a charming example of straightforward simple work, probably made for the use of children, and certainly painted with an eye to their delight by an artist who had special facility in his representations of birds.

Mr. F. A. Collier gave a plaque of carved wood executed by his father, James Benjamin Collier (1854-1933). This fine example of flower and foliage carving was a piece of prize work done about 1855, and, in addition to its value as an example of excellent craftsmanship, it is of considerable local interest. Collier was a native of Bethnal Green, of Huguenot descent. He spent all his working life as a wood carver in the neighbourhood, and was well known for many years as the instructor in his craft at Oxford House University Settlement.

During the early months of the year, two groups of concerts of chamber music were given in the Museum on Sunday and Thursday evenings. The concerts were well attended by appreciative audiences, excellent programmes having been generously provided by Mrs. Robert Mayer and Miss A. M. Finlay.

A changing exhibition of children's books of the 18th, 19th and early 20th centuries began at the end of 1932 and was continued throughout 1933. The books, totalling some 200, had been selected from the historical section of the Exhibition of Illustrated Books for Children held at the Victoria and Albert Museum in 1932, and were shown in chronological sequences, with introductions on the development of processes of illustration and other features in the growth of the children's book.

During the year 214 educational visits were made to the Museum from 44 schools, chiefly of East and North-East London, with a total of 5,661 scholars, accompanied by 242 teachers. Of this number, 2,954 scholars, accompanied by 106 teachers, attended lectures provided by the Museum; 1,611 scholars were brought by 79 teachers to make drawings and colour studies from objects exhibited in the galleries; and 1,096 scholars, accompanied by 57 teachers, came on ordinary school study visits not requiring special facilities. The Museum lectures, which were considerably reduced in number this year through the lecturer's illness, were on subjects selected by head teachers from a limited list supplied to them. Of 111 pre-arranged subjects, 45 were concerned with

technique and craftsmanship, 37 with art in relation to history and geography, 21 with appreciation of art, and 8 with methods of using the Museum collections to the best educational advantage.

The total number of visitors during 1933 was 353,429, made up as follows: weekdays, 228,736; evenings, 19,656; Sundays, 105,037. The visitors during 1932 numbered 366,918, so this year shows a decline of 13,489. The chief reduction has been in visitors on Sundays, 16,550 fewer being registered for 1933 than for 1932. Evening figures were also down by 3,497, whilst the number of weekday visitors showed an increase of 6,558.